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OF THE
UZIELLI COLLECTION.

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SACRA CONVERSAZIONE

Painted on panel by Zenobio Macchiavelli. From the picture in the collection of Matthew Uzielli, Esq.

CATALOGUE

OF THE

Various Works of Art

FORMING THE

COLLECTION

OF THE LATE

MATTHEW UZIELLI, Esq.

OF HANOVER LODGE, REGENT'S PARK, LONDON,

Which will be Sold by Auction,

BY

Messrs. CHRISTIE, MANSON, & WOODS,

AT THEIR GREAT ROOMS,

KING STREET, ST. JAMES'S,

On Friday, the 12th of April, and Seven following Days,

COMMENCING EACH DAY PUNCTUALLY AT ONE O'CLOCK.

(12-20)

THE COLLECTION MAY BE VIEWED THREE DAYS PRECEDING THE SALE.

L. 26146

LONDON:
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1861.

PREFACE.

IN preſenting this important Collection to the Public, by the direction of the Executors, Messrs. Chriſtie, Manſon, and Woods have thankfully availed themſelves of the admirable Catalogue made by Mr. J. C. Robinſon, for private diſtribution among the friends of the late Mr. Uzielli.

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CATALOGUE.

Firſt Day's Sale on Friday, April 12th, 1861,

AT ONE O'CLOCK PRECISELY.

ANTIQUE AND OTHER ENGRAVED GEMS.

No. 1.

SCARABEUS, in green jaſper, with its original gold wire loop or ſeal handle, engraved with a lion devouring a ſtag, within a ſtriated border, which ſurrounds the margin of the ſtone. The intaglio is of a flat or ſhallow character, ſo as to yield an impreſſion in low relief; and the engraving, as well as the ſcarabeus or beetle itſelf, is of exquiſitely finiſhed workmanſhip. The group is artiſtically arranged to fill the field of the gem, and is of very archaic, though energetic and ſpirited deſign. The border, conſiſting of two parallel lines encircling the field, and filled in with ſmall diagonal ſtrokes, is of frequent occurrence in early Greek and Etruſcan gems, and is, indeed, a ſpecial mark of early date. This gem was found, with many others, at Tharros, in the iſland of Sardinia, and is an important monument of a very remote era and a peculiar people. Many of the ſcarabs and other remains—now widely diſperſed, and known to the learned as peculiar to this locality—were engraved with Egyptian hieroglyphics; whilſt, at the ſame time, they diſplay an evident admixture of Phœnician art. It is ſuppoſed that the *necropolis*, where this gem was found, was

that of an early Greco-Phœnician colony, ſettled in Sardinia as far back as the fifth or ſixth century before Chriſt. 10/16ths by 8/16ths. (250.)*

No. 2.

INTAGLIO, in green jaſper. Hercules kneeling, holding a bow in one hand, and, with the other, brandiſhing his club above his head. Behind him, in the field, is an object apparently intended for a bird—ſtriated border—in its ancient gold ſetting as a ring. This gem, of archaic deſign and execution, is of early Greek or Greco-Etruſcan work; dating probably as far back as 500 or 600 B.C. The ſetting, though antique, is probably much more recent, and may be Roman. It is probable that the ſubject of the intaglio repreſents Hercules killing the Stymphalian birds. 9/16ths by 7/16ths. (251.)

No. 3.

SMALL INTAGLIO, on brown ſard. Probably cut from a ſcarabeus. Hermes or Mercury—a ſtanding, nude, male figure in profile, with one hand raiſed, the other holding a *caduceus*. Etruſcan work. 8/16ths by 6/16ths. (252.)

No. 4.

INTAGLIO on ſtriped ſardonyx. A bearded male figure, in a ſtooping poſition, holds in one hand a human arm, and appears in the act of taking up a diſjointed leg. A ſingle line ſurrounds the field. Early Greek work. This is the myth or legend of Prometheus, who is here repreſented as bringing together the ſcattered limbs of a man, which he had moulded in clay previouſly to giving it life. 10/16ths by 7/16ths. (253.)

* N.B.—The figures in parentheſes at the end of each deſcription are the numbers in the original privately printed Catalogue of the Collection.

No. 5.

SCARABEUS, in garnet. This gem (which, as a ſcarabeus, is of unuſual ſize and material), is of uncertain origin and ſubject. The engraving repreſents two male figures, both in action, but apparently not in concert. On the right, a nude figure, Hercules, with a club over his ſhoulder, is in a walking or retreating attitude. On the oppoſite ſide, another figure, holding a lance, and wearing a crown of rays, appears in the act of advancing; betwixt the two figures, are engraved on the field of the gem, a ſtar and a creſcent, or the ſun and moon. The gem is ſurrounded by the uſual ſtriped border. The ſtyle of engraving is coarſe and heavy, but the drawing is tolerably correct, and apparently indicates a much more recent period than the ſcarabeus and border would oſtenſibly denote. It is probable that the engraving is a work of the Roman period executed on an Etruſcan ſcarabeus, which has been rubbed down, to admit a new engraving: the perforation of the ſtone, which is very near the ſurface, lends ſtrength to this ſuppoſition. 13/16ths by 10/16ths. (254.)

No. 6.

INTAGLIO, in brown ſtriped ſard of oblong ſhape; ſtriped border round the margin. In the centre, a column, with a trophy of arms. On the right, a warrior ſtanding with a lance and a buckler. On the oppoſite ſide, a warrior ſtooping, and apparently taking the cover from a large vaſe. The ſubject repreſents Menelaus and Agamemnon drawing lots, which are thrown into an urn, to determine which of the two ſhould fight with Hector. This intereſting intaglio is of early Italo-Greek or Etruſcan work. 14/16ths by 9/16ths. (255.)

No. 7.

CAMEO, in two layers, in burnt onyx. Two figures navigating a boat or ſhip. At the ſtern is ſeated an aged man, the head having ſome reſemblance to Socrates. He is managing the ſail. At the prow is a ſailor wearing a conical cap, apparently alſo occupied in the navigation of the veſſel. It is unfortunate that this gem has been blanched by fire, having in all probability been burnt on the finger of the original poſſeſſor. It is of exquiſitely truthful and ſpirited, though very ſlightly-finiſhed, workmanſhip—the relief being very flat. It is undoubtedly of pure Greek work, and, as a cameo, is an object of great rarity. The ſubject is probably ſome mythological repreſentation, the ſignification of which is not very obvious. 11/16ths by 10/16ths. (256.)

No. 8.

CAMEO in two layers—light red ſardonyx. The upper layer, fleſh coloured, ſemi-opaque with tranſparent ſpots. A panther *couchant*—underneath is the inſcription MNEMON (*i.e.*, "Remember")—the margin of the ſtone bevelled and ſurrounded with a raiſed filet. This gem, though of ſlight execution, is touched with great ſpirit, and the manner in which the peculiarities of the ſtone are made account of is very intereſting. It will be remarked, on looking at the gem by tranſmitted light, that the natural marks in the upper layer of the ſtone repreſent the panther's ſpots. The Ancients were extremely ingenious in thus appropriately adapting their materials to the required ſubject: ſtones of ſymbolical or ſuggeſtive colours being conſtantly adopted for certain repreſentations. 13/16ths by 10/16ths. (257.)

No. 9.

CAMEO of long oval ſhape, in pale ſardonyx of two layers. A Greek inſcription, encircled by a raiſed filet. Margin of the ſtone bevelled—

ΝΙΚΗΣΩ	"Nikeſos
ΜΕΝΕΣΤΡΑΤΟΥ	Son of Meneſtratos
ΠΕΡΓΑΜΕΝΗ	the Pergamenian"

—moſt likely the name of the original poſſeſſor of the ring. It is not improbable that theſe inſcribed camei were ſet in funeral rings and burned with the poſſeſſor, thus ſerving as a permanent record of the dead. 1 in. by 9/16ths. (258.)

No. 10.

CAMEO. Onyx of two layers. Greek inſcription within a raiſed filet. Margin of the ſtone bevelled—

ΕΥΤΥ
ΙΠΑΝΙ (259.)

No. 11.

INTAGLIO of long oval ſhape, in dark brown ſtriped ſard. A draped nymph or Greek lady in a walking attitude. The figure, ſeen in front, is as it were, in the act of walking out of the field of the ſtone. This fine intaglio is of the higheſt period of Greek art. Although of expeditious workmanſhip, the figure is characterized by a grandeur of deſign reſembling in every reſpect the works of the era of Phidias. 14/16ths by 6/16ths. (260.)

No. 12.

INTAGLIO in golden brown ſard. Achilles, wounded in the heel by the arrow of Paris, is crouching down and endeavouring to withdraw the miſſile. On his left arm he bears a circular ſhield, the *umbo* of which is formed by a Gorgon's head. This gem, executed in the period of pure Greek art, is an excellent ſpecimen of a deſign very often repreſented on engraved ſtones. The figure is ſkilfully compoſed, and engraved with great maſtery in a large and facile ſtyle. 11/16ths by 8/16ths. (261.)

No. 13.

INTAGLIO in Oriental onyx of three layers. Hercules ſhooting the Stymphalian birds. The engraving, of minute but grand character, occupies only a ſmall part of the centre of the ſtone, which is of exquiſite beauty. The upper layer, in which the engraving is executed, is of fine tranſparent hair brown. This is ſurrounded by a zone of bluiſh white of perfect regularity, and the under layer or ground is of beautiful deep brown tint. Fine Greek work. 11/16ths by 9/16ths. (262.)

No. 14.

INTAGLIO on golden ſard. The Greeks deſcending from the Trojan horſe. Early Greek work. The horſe is repreſented within the walls of Troy, on which, or above, are ſeen temples, towers, *&c.* The Greeks are emerging from a ſquare door in the horſe's ſide, and deſcending by means of a ladder. One of their number is opening the gate of the city, whilſt a figure on the ſummit of a tower of the wall, probably Caſſandra, appears in the act of giving the alarm. The horſe is drawn and executed with great

delicacy, in an extremely low ſtyle of *incavo*, peculiar to many early Greek gems, and is of archaic deſign. A fragmented gem of very ſimilar deſign is figured in Winckelmann's "*Monumenti inediti*," pl. 140. (263.)

No. 15.

INTAGLIO in Syrian garnet. Gorgon maſk, or head of Meduſa. The ſtone cut "*en cabochon.*" The maſk three-quarter face—deeply cut; the back of the ſtone hollowed out to admit of the engraving being well ſeen by tranſmitted light. Although executed with the utmoſt expedition as an object of commerce, this ſmall intaglio is as grand in character as would have been a coloſſal buſt. The art diſplayed in this work of trivial perſonal decoration is in fact the ſame in quality as that of the great ſculptures of Phidias and Praxiteles. 9/16ths by 7/16ths. (264.)

No. 16.

INTAGLIO, "*en cabochon.*" Carbuncle or Syrian garnet. Eros or Cupid. Winged profile buſt. Greek work. This gem, of fine character and good workmanſhip, is of well-known type. Cupid is here repreſented as a youth of thirteen or fourteen years old. The frequent occurrence of fine gems on garnet or carbuncle evidently denotes that this ſtone had a higher value in antiquity than it now poſſeſſes. The ancient garnets are moſtly very inferior ſtones, clouded and full of flaws—whilſt at the ſame time they are nearly always hollowed out at the back to allow of the engraving being well ſeen by tranſmitted light. The carbuncles now uſed in modern jewellery are generally much freer from theſe defects, and are doubtleſs obtained from a different locality. It is worthy of note that the ancient garnets are almoſt invariably cut "*en cabochon,*"

which of late years alſo has been the excluſive mode of diſplaying this beautiful ſtone. 11/16ths by 11/16ths. (265.)

No. 17.

INTAGLIO on amethyſt. Full-faced Silenus maſk. Greek or Greco-Roman work. A beautiful gem. 8/16ths by 7/16ths. (266.)

No. 18.

CAMEO—onyx of two layers. Ideal head: Achilles or Alexander. This ſmall work is probably of the Ptolemaic period. The head is executed with a degree of delicacy unuſual in a material of ſo little value—the ſtone in this inſtance being a very ordinary one. 9/16ths by 8/16ths. (267.)

No. 19.

CAMEO—Oriental onyx of two layers. Two maſks reſpectively of Bacchus and Silenus crowned with vine leaves, placed ſide by ſide in the long oval field of the gem. Executed in low relief. Greco-Roman work. 1 in. by 9/16ths. (268.)

No. 20.

CAMEO—pale ſard. A ram's head executed in high relief. The head, which occupies nearly the entire field of the ſtone, is of unuſual dimenſions, and indeed, in this reſpect quite enters the domain of ſculpture. It affords a ſtriking example of the great talent of the ancient artiſts in their repreſentation of animals. 1 1/16th by $\frac{3}{4}$ in. (269.)

No. 21.

CAMEO—Oriental onyx of two layers. A ſeated faun careſſing a goat—ſurrounded by a raiſed filet. This beautiful gem recalls many compoſitions painted on the walls of Pompeii: it is probably of ſimilar Greco-Roman origin. (270.)

No. 22.

INTAGLIO, "*en cabochon.*" Dark golden ſard. A nude female figure, ſeen in front, holding in one hand a bird with a worm or ſerpent in its beak. This gem, though of ſmall dimenſions, is executed with wonderful delicacy and finiſh, in a low flat ſtyle peculiar to antique glyptic art, and of moſt difficult execution. The engraving is highly poliſhed, and all the details, notably the extremities are touched with a truth and firmneſs, which ſeem little leſs than miraculous, when the extreme minuteneſs of theſe details is taken into account. It is probable that this exquiſite figure repreſents ſome famous antique ſtatue. It is undoubtedly the work of a Greek artiſt, probably of the Auguſtan period. The figure is Venus and the bird, moſt likely a ſparrow—her well-known emblem. (271.)

No. 23.

INTAGLIO. Oriental onyx of three layers—"*en cabochon.*" A minute male figure, carrying a vaſe or amphora in his arms. A well-finiſhed work. Greco-Roman period. 9/16ths by 7/16ths. (272.)

No. 24.

CAMEO—onyx of three layers. Head of the young Hercules clad in the lion's ſkin. Of coarſe yet very effective work. The ground layer of the ſtone is of ſlate grey of great thickneſs, and left rough at the back: the

head of brilliant opaque white cacholong, which aſſumes a vivid orange red in the lion's ſkin. The profile of the head is deeply under cut; ſo as to detach itſelf in the moſt ſtriking and effective manner from the ground by caſting a deep ſhadow. Everything denotes that this cameo was intended as an inſertion into ſome object of utility, and was not intended as a perſonal ornament. 1¼ in. by 14/16ths. (273.)

No. 25.

INTAGLIO in light ſard. Three female portrait heads. This ſingular gem is executed on a flat ſtone of irregular ſhape, apparently left as it was ſawn from the pebble. The heads are arranged without any regard to ſymmetry—one, of larger proportions than the other two, has a wreath of corn round the head and a pendant veil, and ſomewhat reſembles the buſt of Livia in the character of Ceres. The two other heads, apparently of girls, are regardent and placed at right angles to the previous one. This ſingular arrangement and the irregularity of the ſtone, give the gem the appearance of a trial or work executed for practice. From the irregularity of the ſtone and its ſize, it can never have been ſet. The ſtyle of the work is rude yet characteriſtically antique. (Roman work.) 1 in. by ¾ in. (274.)

No. 26.

INTAGLIO in red ſard. The god Pan holding an ear of corn in his hand. Roman work. 11/16ths by 8/16ths. (275.)

No. 27.

INTAGLIO in *aqua marina*. A female figure in a walking attitude, clad in a mantle and carrying in her arms a ſmall animal. An exquiſite work of the Auguſtan

period. The ſtone, which is a moſt beautiful one, is of unuſual ſhape, oblong with the corners rounded, and is facet cut round the margin. The figure probably repreſents Diana returning from the chaſe—the lithe and ſlender proportions of the goddeſs of the chaſe being clearly recogniſable, although the entire deſign is of very unuſual type. $\frac{3}{4}$ in. by $\frac{1}{2}$ in. (276.)

No. 28.

INTAGLIO on nicolo. Venus drinking from a patera—near her, on the ground, is a vaſe with a palm branch. Roman work. 7/16ths by 6/16ths. (277.)

No. 29.

INTAGLIO in *aqua marina*. Head of Augustus? wearing a crown of rays—of fine work. The maſſive gold enamelled ſetting is a beautiful ſpecimen of Italian *cinque-cento* design. The gem is probably of Aſiatic-Greek origin, the crown of rays generally appearing on the Greek colonial coins of this emperor. 11/16ths by 9/16ths. (278.)

No. 30.

INTAGLIO on red porphyry. A female imperial portrait head wearing a veil or tiara—probably Livia. Roman work. This gem offers a rare inſtance of the employment of porphyry in the glyptic art. 11/16ths by 9/16ths. (279.)

No. 31.

SMALL CAMEO. Oriental onyx of three layers A Capricorn of minute dimenſions ſurrounded by a raiſed filet—the margin of the ſtone widely bevelled. The Capricorn was adopted by Auguſtus as his device or emblem, and

was thereupon univerſally affected by his numerous adherents. This gem is, in all probability, one of theſe ancient badges of partiſanſhip. 8/16ths by 7/16ths. (280.)

VENETIAN AND GERMAN GLASS WARES.

No. 32.

CHALICE-SHAPED GOBLET, AND COVER, the ſtem in blue glaſs, ribbed or fluted, the lower part of the bowl enriched with waved flames or pointed rays, alternately in blue enamel and gold; the margin, *&c.*, ſurrounded by gilt zones, picked out with pearls or jewels, in white, red, and blue enamels. This piece was probably intended as a wedding gift. Date—circa 1500. Height, $7\frac{1}{4}$ in. (Rouſſel Collection.) 1.

No. 33.

SIMILAR CHALICE-SHAPED ENAMELLED GOBLET, blue ribbed ſtem, the bowl enriched with diamond-ſhaped compartments, formed by raiſed canes which are filled in with roſettes in green, red, white, blue and yellow enamels; the margin ſurrounded by a wreath of green foliage, broken by four roſettes; the lip gilded and ſtudded with raiſed pearls in enamel. Height, $6\frac{1}{4}$ in. Date—end of the fifteenth century. (2.)

No. 34.

EWER OF GLOBOSE FORM, the lip compreſſed to form the ſpout; plain recurved handle, the body of the piece painted with an enamelled ſhield of Arms within a wreath, decorated with gilding and jewel-work, ribbons, *&c.*; at the ſides are painted four winged cherubs in enamel. The neck of the piece is ſurrounded with a zone of *imbricated* ornament in gold, enriched with enamelled jewels. *Quattro-Cento* period. Height, 8 in. (3.)

Nos. 35 and 36.

PAIR OF TAZZI, nearly identical in deſign. The under ſides enriched with raiſed oblique, radiating *gadroons*, the outer margins ſurrounded by deep bands of gilded ſcale work and pearls in enamel, and in the centre of each is a ſhield bearing the arms of Pope Leo. X., ſurmounted by the papal tiara and croſs keys. Circa 1510. Diam., 9½ in.; height, 3 in. (4 and 5.)

No. 37.

LARGE FLASK, OR PILGRIM'S BOTTLE, enriched on each ſide with an enamelled ſhield of Arms, ſurmounted by a prelate's or cardinal's hat, within a wreath of gilded foliage, *&c.*; the neck and margin of the piece ſurrounded by ſimilar wide gilded wreaths. The Arms are thoſe of the Pucci family. Circa 1530. Height, 14½ in. (6.)

No. 38.

EWER OR "*BURETTE*," the body globular; tall, ſtraight neck, the lip ſurrounded with a raiſed creſt or crown of projecting *Vandyked* points; elegant curved

handle, and long ſpout. This beautiful piece is entirely covered with vertical columns of *laticinio* work, alternately of plain white and interlaced *filagree* ſtripes. Its ſhape reſembles that of the "*burettes*" in metal, ſo much uſed in the fourteenth and fifteenth centuries. Height, 11 in. Date—probably firſt half of the ſixteenth century. (7.)

No. 39.

OVIFORM EWER, with compreſſed trefoil lip and raiſed handle, the lower extremity of the latter terminating in a moulded maſk. The piece is entirely covered with vertical columns of *laticinio* work of an open reticulated pattern. The columns or canes are in juxta-poſition; ſo that the entire ſurface is filled in. The ſhape, derived from the Antique, is very elegant, and is identical with that of the Venetian engraved braſs roſe-water ewers, of circa 1540. Entire height, 10 in. (8.)

Nos. 40, 41, and 42.

THREE FUNNEL-SHAPED GLASSES, OR GOBLETS on tall ſtems, variouſly ornamented with bulbs, balls, boſſes, &c. These pieces are groteſques perhaps intended to hold flowers, but more likely merely "*tours de force*" of glaſs-blowing; they illuſtrate the inexhauſtible fancy of the Venetian artiſts in glaſs, and their great manual ſkill. Heights, reſpectively, 10 in., 10½ in. and 11 in. Seventeenth century. (9, 10, and 11.)

No. 43.

TALL GOBLET, OR "HANAP," with cover, in plain blown glaſs of black ſmoky tint. The bowl funnel-ſhaped. Tall, baluſter ſtem. The ſimple elegance of

this piece is very noteworthy, all the forms being well contraſted and of great purity. Seventeenth century. Height, 15 in. (12.)

No. 44.

FUNNEL-SHAPED GLASS, on tall, elaborately wrought ſtem; pale, ſmoke-tinted glaſs. The lower part of the bowl ornamented with raiſed ribs and ſmall knobs or boſſes. The ſtem is enriched with a roſette or ſtar, contained within an open ring formed by a ſpiral cane, the outer margin fringed with radiating points. Seventeenth century. Height, 13½ in. (13.)

No. 45.

LARGE WINE-GLASS OR GOBLET on tall ſtem, the bowl plain. The ſtem forming a heart-ſhaped compartment of involuted cord, the outer margin of which is enriched with wing-mounts. The cord of the ſtem encloſes threads or filets of red, blue, and yellow glaſs. Seventeenth century. Height, 11½ in. (14.)

No. 46.

LARGE WINE-GLASS, of very ſimilar deſign—the corded ſtem encloſing red and white filets; the wing-mounts in blue glaſs. Seventeeth century. Height, 10¼ in. (15.)

No. 47.

DEEP FUNNEL-SHAPED GOBLET, OR WINE-GLASS, on low ſtem. The bowl enriched with oblique ſpiral lines of *laticinio*. The ſtem or knob moulded with lion's head, maſks, and garlands of pendent pearls

in relief. The colour of the glaſs, black or "*enfumé*." Sixteenth century. Height, 11⅛ in. (16.)

No. 48.

A GOBLET, with ſpiral ribs or ſtem, ſimilar to the preceding.

No. 49.

WINE-GLASS of ſimilar form—the bowl ſurrounded with ſpiral bands of *laticinio*. The knob in the ſtem, enamel gilded. Sixteenth century. Height, 9 in. (17.)

No. 50.

CYLINDRICAL BEAKER, enriched with vertical columns of *laticinio*, alternately plain and filled in with *filagree* work. In the centre of the glaſs are attached four groteſque maſks in relief, heightened with gold, and four ſmaller projecting boſſes, each with a ſmall bead of turquoiſe glaſs in the centre. Sixteenth century. Height, 7¼ in. (18.)

No. 51.

GOBLET in "*Vitro de trina*"—the bowl fluted or hexafoil ſhaped, the under part formed by four ſuperpoſed flattened bulbs. A circular boſs or knob on the ſtem. The "*laticinio*" filets form lozenge-ſhaped compartments, and the oval air-bubbles lie under the points of interſection of the threads. An exquiſite ſpecimen of *Vitro de trina*, of great technical intereſt. Height, 7¾ in. (19.)

No. 52.

CUP, OR GOBLET—the bowl of an elegant calyx or bell ſhape—*Vitro de trina*, of the ſame pattern as the

previous piece. Sixteenth or ſeventeenth century. Height, $5\frac{3}{4}$ in.; diam., $5\frac{5}{8}$ in. (20.)

No. 53.

WIDE FUNNEL-SHAPED GLASS, on tall baluſter ſtem, which is decorated with delicate, lateral, winged, or "cock's-comb" mounts, in blue and white glaſs. Seventeenth century. Height, 7 in. (21.)

No. 54.

FUNNEL-SHAPED WINE-GLASS—the lower part expanding into a ſpherical bulb, with handles attached to the bowl. Low moulded ſtem in blue glaſs. Seventeenth century. Height, $6\frac{1}{2}$ in. (22.)

No. 55.

TALL FUNNEL-SHAPED WINE-GLASS—the ſtem in open-work, formed by a twiſted cord of colourleſs glaſs, with an involuted wing-ſcroll ornament, in blue glaſs, attached to it at right angles. A ſpecimen of elegant and unuſual deſign. Sixteenth or ſeventeenth century. (23.)

No. 56.

WINE-GLASS, on baluſter-ſhaped and ſpiral-moulded ſtem, with lateral "cock's-comb" mounts in plain glaſs. The bowl beautifully moulded or involuted near the lip. Sixteenth or ſeventeenth century. Height, 7 in. (24.)

No. 57.

GOBLET, OR TAZZA, on moulded baluſter ſtem—the bowl plain, the ſtem enriched with lion's-head maſks in

relief, *cartouches*, *gadroon* ornaments, *&c.*; the glaſs black or ſmoke-tinted. Sixteenth century. Height, 6 in.; width of bowl, 6 in. (25.)

No. 58.

HEXAFOIL, OR FLUTED GOBLET—the bowl ſurrounded in the lower part with a horizontal band of *laticinio* work; moulded and gilded baluſter ſtem, enriched with griffins' heads and ſtrings of pendent pearls; ſmoke-tinted glaſs. Sixteenth century. Height, 4½ in.; width acroſs bowl, 4½ in. (26.)

No. 59.

SMALL BELL-SHAPED GLASS on low ſtem, with blue handles or wing-mounts affixed to the bowl. Sixteenth or ſeventeenth century. Height, 5 in. (27.)

No. 60.

BELL-SHAPED GOBLET, on ribbed, bulbed, or baluſter ſtem, the bowl of dark purple, and the foot in white or colourleſs glaſs. Sixteenth century. Height, 6 in. (28.)

No. 61.

OVAL RIBBED GOBLET, OR WINE GLASS, on tall twiſted ſtem. Yellowiſh *enfumé* glaſs. A ſpecimen of elegant and unuſual deſign. Sixteenth or ſeventeenth century. Height, 6½ in. (29.)

No. 62.

TAZZA, the bowl ribbed, and reſembling in ſhape the expanded calyx of a flower; plain baluſter-ſhaped ſtem. Fifteenth century. Height, 5¼ in.; diam., 5½ in. (30.)

No. 63.

BOTTLE, OR FLOWER VASE, the lower part forming a flattened or depreſſed bulb, the neck or bowl above, ribbed and bell-ſhaped. The material of this glaſs, of great rarity, reſembles the *Schmelze-Avanturine*. The ground, however, is a rich opaque yellow glaſs, mottled or marbled with deep crimſon brown, plentifully interſperſed with gold *Avanturine*. The intention has been to imitate tortoiſe-ſhell. Seventeenth or eighteenth century. Height, $5\frac{3}{4}$ in. (31.)

No. 64.

VASE, OR BOTTLE, in dark blue glaſs, the lower part of the elongated bulbous body diamond or bulb-moulded; the neck expands again into a funnel ſhape, the lip cut and *Vandyked;* the recurved handles are affixed near the neck in white glaſs; the foot alſo is in white or colourleſs tranſparent glaſs. A rare and remarkable piece. Height, $8\frac{1}{2}$ in. (32.)

No. 65.

FUNNEL-SHAPED WINE-GLASS, on beaded and ſpiral-ribbed baluſter ſtem, with tranſverſe wing mounts in white and blue glaſs. Seventeenth century. Height, $7\frac{3}{8}$ in. (33).

No. 66.

BELL-SHAPED GOBLET, on raiſed baluſter ſtem, the lower part of the bowl ſurrounded by a tranſverſe raiſed filet, and by raiſed *gadroons* and projecting points, or knobs The ſtem enriched with lion's-head maſks, ſtrings of pendent pearls, *&c.* Sixteenth century. Height, 7 in. (34.)

No. 67.

SMALL BOTTLE, the body forming a flattened bulb, with a raiſed tranſverſe bead or moulding ſurrounding it. The body is in froſted or crackled glaſs. Slender neck in plain glaſs, compreſsed lip, and two tranſverſe handles. Sixteenth century. Height, 4 in.; width, 4 in. (35.)

No. 68.

TAZZA GOBLET on low ſtem, the bowl richly ornamented with radiating or vertical canes of *laticinio*, diſpoſed in a waved or undulating manner by alternate broad white ſtripes and interlaced filagree work. A rare and beautiful ſpecimen, both as reſpects deſign and manipulative ſkill. Sixteenth or ſeventeenth century. Height, 4 in.; width, 7 in. (36.)

No. 69.

BOTTLE with cup-ſhaped cover and winged handles—*Vitro de trina.* Seventeenth century. Height, $5\frac{3}{4}$ in. (37.)

No. 70.

BOTTLE of the ſame ſhape, ornamented with vertical columns of minute *filagree laticinio* work. Seventeenth century. Height, $6\frac{1}{4}$ in. (38.)

No. 71.

BOTTLE OF SIMILAR DESIGN. The centre of the bulb of the bottle and the cover are each ſurrounded with a band of interlaced work in blue glaſs, in relief,

betwixt raiſed beaded filets; wing handles, in blue and white glaſs, and etched floral ornaments in the "*flacon*" part. Height, $5\frac{3}{4}$ in. (39.)

No. 72.

BOTTLE OR FLOWER-HOLDER, the neck bent obliquely; margin edged with blue glaſs; lateral wing handles in blue. Seventeenth century. Height, $6\frac{1}{2}$ in. (40.)

No. 73.

LEMON, with two leaves and a flower attached, in Venetian glaſs of the natural colours. Seventeenth or eighteenth century. Entire length, 6 in. (41.)

Nos. 74, 75, and 76.

THREE ORNAMENTAL BALLS, OR GLOBES, of *Schmelze-Avanturine* glaſs, on raiſed ſtems of the ſame. Probably eighteenth century work. Height of each, 9 in.; diam., $4\frac{1}{2}$ in. (42, 43, and 44.)

No. 77.

ICE CUP AND STAND, in opaque black glaſs, richly mottled with gold *Avanturine*. Eighteenth century. Height, $3\frac{3}{4}$ in. (45.)

No. 78.

GLOBULAR BOTTLE, with tall, twiſted neck, enriched with raiſed filets, vertical and tranſverſe, in blue glaſs. Sixteenth or ſeventeenth century. Height, $8\frac{1}{2}$ in. (46.)

No. 79.

GOBLET, OR WINE-GLASS, in "*Vitro de trina;*" the ſtem mended in gilt bronze at an ancient period. Sixteenth century. Height, $7\frac{3}{4}$ in. (47.)

No. 80.

TAZZA on baluſter ſtem, the centre of the bowl enriched with *laticinio* work, and with two tranſverſe bands of the ſame, midway betwixt the centre and the margin. The ſtem has minute vertical filets of *laticinio.* Sixteenth century. Height, 5 in.; diam. of bowl, 6 in. (48.)

No. 81.

TAZZA on low ſtem, the margin of the bowl turned over ſo as to cauſe it to aſſume a quadrangular ſhape. Columns of open ſpiral *laticinio* work radiating from centre to margin of the bowl. Height, 5 in. (49.)

No. 82.

SMALL DIAMOND-MOULDED JUG, OR "*CRUCHE,*" in blue glaſs. Seventeenth or eighteenth century. Height, 4 in. (50.)

No. 83.

SMALL RIBBED GLASS on baluſter ſtem; three detached pendent rings hang from loops fixed to the bowl. Height, $3\frac{1}{4}$ in. (51.)

No. 84.

SMALL OVIFORM EWER, OR *BURETTE*, with handle and ſpout, the ſides ſurrounded with raiſed boſſes; maſks in relief, *&c.* Sixteenth century. Height, 7 in. (52.)

No. 85.

FUNNEL-SHAPED GLASS, compreſſed laterally, ſo as to aſſume an oval ſhape; the lower part of the bowl froſted or crackled; a beaded knob near the foot. Sixteenth century. Height, $7\frac{3}{4}$ in. (53.)

No. 86.

FUNNEL, OR BELL-SHAPED WINE-GLASS, on baluſter-ſhaped ſtem—the bowl, in the lower part, is of purple glaſs, and, near the margin, colourleſs, as though partly filled with wine. A moſt curious ſpecimen. Sixteenth or ſeventeenth century. Height, 7 in. (54.)

No. 87.

FLAT TAZZA—the bowl ſurrounded with a band of raiſed *Guilloche* work in blue. (55.)

No. 88.

WINE-GLASS, with bell-ſhaped bowl—the lower part enriched with raiſed *gadroons;* baluſter-ſhaped ſtem. Seventeenth century. Height, $5\frac{3}{4}$ in. (56.)

No. 89.

SMALL CYLINDRICAL GLASS, on baluſter-ſhaped ſtem. At the ſides are four loop or wing-handles, from

two of which hang looſe detached rings of blue glaſs. Seventeenth century. Height, 6 in. (57.)

No. 90.

STATUETTE in Venetian glaſs. The youthful Bacchus ſeated aſtride a barrel, holding a flaſk of wine in one hand and a goblet in the other. The figure is partly blown and partly moulded. The body is of tranſparent ruby glaſs, and the head, legs, and arms of opaque milk-white glaſs. Seventeenth or eighteenth century. Height, 8 in. (58.)

No. 91.

OLD BOHEMIAN CRYSTAL GLASS—boat or ſhell-ſhaped bowl on facet-cut ſtem. The bowl richly engraved with fluted-ſhell ornaments and interlaced *Louis Quatorze* arabeſques. Probably a ſalt-cellar. Circa 1700. Height, $5\frac{1}{4}$ in. (59.)

No. 92.

SMALL GLASS SALT-CELLAR, of ſimilar deſign—engraved with elaborate ſtrap-work ornament, flowers, *&c.*, and bearing the motto, "*Redlech Werth Ewig.*" Circa 1700. Height, $4\frac{1}{4}$ in. (60.)

Nos. 93 and 94.

PAIR OF FUNNEL-SHAPED CHAMPAGNE GLASSES. Old Bohemian cut glaſs. On each ſide, in front, is a raiſed oval *appliqué* medallion, containing an emblematical device of Cupid fighting with a cock, in etched gold; the border ſurrounding this is ſet with ſmall *appliqué* facet-cut garnets—the centre *cartouche* enriched with

foliated ſcroll work. Height of each piece, 8 in. Date, firſt half of the eighteenth century. (61 and 62.)

No. 95.

A PAIR OF TALL GLASSES, of "*Vitro de trina*," with blue and white handles. 7 in

No. 96.

SMALL EWER, of opalized glaſs, with gilt boſſes and crimſon lip.

No. 97.

A TAZZA-SHAPED GLASS, of "*Vitro de trina*," with blue and white ornaments on the ſtem. 5 in.

No. 98.

A CUP, on foot. Yellow, with white waved lines. 5½ diam.

No. 99.

A GERMAN PLATE, in imitation of agate, with inſcription trophy of arms and ornaments in gold.

MAJOLICA WARES.

No. 100.

DEEP TAZZA PLATE. White ground. Ornaments outlined, and ſhaded in blue, and richly luſtred. Gubbio ware, the work of Maeſtro Giorgio. Date, 1519. In the centre of the plate is a female profile buſt portrait, with the initials "M. A.," the "M." tranſfixed by an arrow. The border is decorated with four large apples or oranges, full-grounded, in deep gold luſtre, the intervening ſpaces being filled in with foliated ornaments in gold, and deep, cupreous, ruby luſtre. The drapery, hair, and head-dreſs of the figure are in luſtre colours. The reverſe decorated with concentric lines, and the date, 1519, in ruby luſtre. In the date may be recogniſed the handwriting of M. Giorgio. A ſplendid ſpecimen of the luſtre colours. Intended as a gift-plate. Diam., $9\frac{1}{4}$ in. (120.)

No. 101.

PLATE, with deep ſunk centre, and wide border. Gubbio ware, by Maeſtro Giorgio. Unſigned, but dated 1531. In the centre is a flying *Amorino*, in olive *griſaille* tint, but with hair, wings, and drapery grounded in ruby luſtre. The figure is detached, on a field of full ruby luſtre. The border is grounded in dark blue, and has the uſual "*palmette*" pattern, with dolphins, *&c.*, in gold and ruby luſtre. A fine ſpecimen of a well known and favourite deſign. Reverſe decorated with detached ſcrolls and interlaced ornaments. In centre, the date, 1531. Diam., $9\frac{3}{8}$ in. (121.)

No. 102.

PLATEAU, with raiſed medallion centre. Gubbio, or Deruta ware. Circa 1500–20. The ground of this piece is white, the ornaments ſtrongly outlined, and ſhaded in blue, and filled in with gold and ruby luſtre. In the centre is a *patera* or roſette, in luſtre colour, and the border is enriched with a ſeries of pine cones and ſmall knobs or fruit in relief. The deſign is completed with painted leaves, huſks, and ſtalks arranged obliquely; the border has a ſtring of pearls, or jewels, alternately round and lozenge-ſhaped. This piece is very richly luſtred, with intenſe golden yellow and pale ruby. Reverſe, concentric lines of gold luſtre. Diam., 11 in. (122.)

No. 103.

SMALL DEEP PLATE, with ornaments in relief, richly luſtred. Gubbio ware. In centre, a cherub's head, with ſix wings. White ground; border, alternately parſley or acanthus leaves, and griffins flanking a vaſe. The ornament outlined in blue, and filled in with gold luſtre and deep ruby. Circa 1520–30. Diam., $7\frac{3}{4}$ in. (123.)

No. 104.

BOWL TAZZA PLATE. Gubbio luſtred ware, by M. Giorgio. Dated 1520. Diam., $9\frac{1}{4}$ in. In the centre, within a ſhield-ſhaped compartment, is a buſt of St. Jerome; the reſt of the ſurface filled with an exquiſite compoſition of arabeſque foliage, formed by the recurved and interlacing tails of two griffins, or ſphinxes with women's heads, and two terminal female *Amorini*. Above the head of St. Jerome are two label ſcrolls, on which are reſpectively inſcribed "S. Jeronimo"

and "1520." The ground of the centre compartment, on which is delineated the half figure of the ſaint, is dark blue; whilſt all the reſt of the ſurface is grounded in gold luſtre. The outline and modelling of the tints are executed in blue, ſlightly toned with pale orange, and touched with white. The hair of the figure is in pale tranſparent orange, and the drapery and other details in full ruby luſtre. Reverſe, concentric lines in ruby. This exquiſite piece is one of the moſt important works of the early and beſt period of the maſter. Diam., 9⅜ in. (124.)

No. 105.

SMALL PLATE—Gubbio luſtred ware. Circa 1510. White ground—the deſign outlined and ſhaded in blue, and filled in with luſtre colours. In centre, a band or *cartouche*, with the name "*Marggarita*," ſurrounded with imbricated work. The border decorated with pointed rays and balls, or fruit, in ruby and gold luſtres. Reverſe, concentric lines. Diam., 9 in. (125.)

No. 106.

TWO-HANDLED VASE. Gubbio luſtre ware. Circa 1520–30. This beautiful vaſe is of refined and well-contraſted form, derived from the antique. It offers a fine example of the force of effect obtained by the uſe of luſtre colours, the ſurface being almoſt entirely covered with theſe pigments. The ground of the piece as uſual, is white; but little or none of it is left viſible. The ornaments are heavily outlined and ſhaded in vivid dark blue, and are filled in with gold and ruby luſtres. The neck is ſurrounded by a bold *palmette* pattern, and the ſhoulder by a band or moulding of acanthus leaves; the belly of the vaſe being alſo decorated with oblique radiating *gadroon* ornaments, and the foot with acanthus leaves. This

piece is either by Maeſtro Giorgio or the maſter ſigning with an "N," and who is ſuppoſed to have been Giorgio's ſucceſſor in the Gubbio "*botega.*" Entire height, 10 in. (126.)

No. 107.

PLATE, with wide border and deep ſunk centre. Early Faenza ware. Circa 1515–20. Attributed to the manufactory of "*Caſa Pirota.*" This exquiſite plate is a ſpecimen of the beſt time and moſt refined "*technique*" of the Majolica. It is painted with all the ſpirit and delicacy of miſſal painting. In the centre are two *Amorini*, ſeated, with a ſwan, a drum and a book on the ground near them. The figures are relieved on a ground of pure yellow; the wide border is grounded in deep blue, the ornaments ſaved or wiped out in white, and then tinted in proper colours. The centre ſubject is ſurrounded by a band or collar linked together by a chain, on which is inſcribed the motto, in carefully drawn Roman characters, "*Auxilium Meum a Domino.*" In the border are four large circular medallions grounded white, two of which contain ſhields of Arms, one ſurmounted by a biſhop's mitre, and the others, a device of a double head, with the motto, as before, repeated on a ſimilar collar, or linked band. The ground is filled in with cornucopias, cherubs' heads, lions rampant, birds, flying *Amorini*, feſtoons of drapery, &c. The colours, eſpecially the blue and orange, are of the moſt vivid and beautiful tints. Reverſe, richly decorated with an entwined or knot pattern in blue and orange. Diam., 9⅞ in. (127.)

No. 108.

FLAT TAZZA PLATE, Faenza, or *Caſtel Durante.* Circa 1520. In the centre is a ſmall ſunk medallion, containing a cameo profile portrait, in *griſaille*, on a

bright orange ground. Around this is a ſtring of large pearls. The reſt of the plate is covered with a pattern of interlacing branches of oak foliage in relief, in yellow, on a dark blue ground—a beautiful variety of a well-known deſign. The oak branch was an "*impreſa*," or badge, of the Della Rovere family, Dukes of Urbino, the great patrons of the majolica manufacture. Diam., $9\frac{3}{4}$. (128.)

No. 109.

PLATE. Faenza ware. Circa 1520. This fine piece is undoubtedly of the ſame *fabrique*, and probably painted by the ſame hand as No. 107. In the centre, within a medallion ſurrounded by a ſtring of pearls, is a ſhield of Arms, bearing an "*Agnus Dei*," ſtanding on three *monticules*, on a field, "or;" above is a prelate's or Cardinal's hat, and on the ſcroll the motto, "*Dominus illuminatio mea.*" Round this is a band of honeyſuckle ornament in white, and the wide border is grounded in deep blue, with elaborate arabeſque ornaments, wiped out and tinted in colours. Theſe conſiſt of winged and foliated "*Maſcheroni*," dolphins, trophies, foliated ſcrolls, *&c.* The whole painted with great firmneſs and ſpirit. Reverſe, rich decoration in orange and blue, and the uſual monogram of the "*botega*," a circle interſected by croſs-bars. Diam., $10\frac{3}{4}$. in. (129.)

Nos. 110 and 111.

PAIR OF SMALL DEEP PLATES. Faenza ware. Circa 1515–20. Apparently of the ſame "*fabrique*" as Nos. 107 and 109. In the centre of each piece is a ſhield of arms quartering Medicis, upheld by two *Amorini*, relieved on a dark blue ground. This is ſurrounded by a ſtring of large pearls picked out in orange, around which, again, is a band or zone of white. The border is painted with arabeſques

of ſimilar deſign to thoſe of the previous piece, in *griſaille*, on dark blue ground. Reverſe ſimilar to preceding ſpecimen, but without monogram. Diam, 9 in. (130 and 131.)

No. 112.

SMALL TAZZA, OR BOWL PLATE. Faenza ware. Circa 1510–20. In the centre, within a medallion, is a roſette of oblique radiating *gadroons*. Surrounded by a ſeries of light yellow flutings, filled in with *palmette* or leaf ornaments, and edged round with wide filets of deep blue. Encircling this, again, is a wide zone of rich tranſparent orange, pencilled with a *palmette* ornament in black. Reverſe, decorated with interlaced knot-work, in blue and orange. The colours of this beautiful piece are extremely brilliant, and the glaze is of the moſt luſtrous and perfect deſcription. Diam., $8\frac{1}{4}$ in. (132.)

No. 113.

SMALL PLATE, with deep-ſunk centre. *Urbino* or *Caſtel Durante* ware. Circa 1540. Probably from the *botega* of Guido Fontana. Subject, Eve offering Adam the forbidden fruit. One the reverſe is inſcribed, "*Adamo et Heva.*" Glaze and colours very brilliant. An excellent ſpecimen of this *fabrique* and period. The figures are unuſually well drawn and carefully painted. Diam., $6\frac{3}{4}$ in. (133.)

SCULPTURE IN MARBLE.

No. 114.

AN INKSTAND and COVER of Verde di Prato, with ſeven buſts in relief in lava. A view of the Bay of Naples in body colours inſide.

No. 115.

A PAIR OF KNEELING FIGURES SUPPORTING LAMPS, of Verde di Prato.

No. 116.

A BOY WITH A BIRD. Statuette. 30 in., on ſcagliola pedeſtal.

No. 117.

A GIRL WITH A BIRDS-NEST. The Companion.

No. 118.

AN ANTIQUE BUST OF SOCRATES, on ſcagliola pedeſtal.

No. 119.

CANOVA'S VENUS. A beautiful copy. 3ft. 4 in.

No. 120.

THE DANZATRICE. Copy after Canova. 3ft. 6 in. on granite pedeſtal.

No. 121.

THE DANZATRICE. The Companion.

No. 122.

A FEMALE FIGURE WITH A VASE. 3 ft. 7 in., on ſquare ſcagliola pedeſtal.

No. 123.

HIGHLAND MARY. 3 ft. 8 in. A ſtatuette by Spence, on ſquare ſcagliola pedeſtal.

No. 124.

A BUST OF FOX, on ſcagliola pedeſtal.

No. 125.

A BUST OF WASHINGTON, on ditto.

No. 126.

A BUST OF BYRON, on ditto.

No. 127.

A BUST OF NAPOLEON, with laurel crown, on ditto.

No. 128.

MERCURY. A beautiful ſtatuette. 3 ft. 3 in., on ſerpentine column.

No. 129.

THE VENUS DE MEDICI. 3 ft. 3 in.

No. 130.

THE APOLLO of the Capitol. 3 ft. 3 in.

No. 131.

THE TOWNELEY VENUS. 3 ft. 3 in.

No. 132.

INNOCENCE. A ſeated figure of a female with a ſerpent; life-ſize work. 3 ft. 6 in. high, and 3 ft. long.

No. 133.

SPRING. A boy with a baſket of flowers. Statue in marble by E. Wolff. Rome 1850. 3 ft. 3 in. high, on marble column.

No. 134.

SUMMER. A girl holding a pitcher and a cup.

No. 135.

AUTUMN. A boy with a ſickle and ſheaf of corn.

No. 136.

WINTER. A boy in a lion's ſkin with a ſtaff.

No. 137.

A GIRL FEEDING A BIRD, by Spence, on ſcagliola pedeſtal.

No. 138.

A BOY WITH A BIRDS-NEST, by Spence, on ſimilar pedeſtal. This and the preceding ſtatue were executed in Gibſon's ſtudio by one of his pupils.

No. 139.

A FRENCH FISHING GIRL.

No. 140.

VENUS. Life-ſized ſtatue in marble by John Gibſon, R.A. This celebrated work was commiſſioned from the artiſt in 1853, in Rome, by the late poſſeſſor.

End of Firſt Day's Sale.

Second Day's Sale on Saturday, April 13th, 1861,

AT ONE O'CLOCK PRECISELY.

PICTURES AND DRAWINGS
CHIEFLY BY
ANCIENT MASTERS.

No. 141.

GIOVANNI BATISTA SALVI, called "Saſſo-Ferrato." Head of the Madonna—the hands claſped in adoration. She is clad in a blue and red drapery, with a linen veil on her head. Very little is known of this excellent and popular painter. Lanzi ſtates that he was born at the caſtle of Saſſo-Ferrato, near Urbino, in 1605, and that he died at Rome in 1685, and was a pupil of his father, Tarquinio Salvi, and of Domenichino. 19 in. by 15 in. (801.)

No. 142.

LENAIN. Group of ſix peaſant children or itinerant muſicians; one of them is playing a pipe and another a ſmall violin. There were three brothers of the Lenain family: Louis, Antoine, and Matthieu, born, it is ſuppoſed, at Laon, reſpectively in 1583, 1585 and 1593. The two firſt died about the year 1648. It is ſuppoſed that Louis and Antoine were conjointly the painters of the uſual ruſtic ſubjects

of which this picture offers an example. Very little is known, however, about these eminent artists. (From the Rogers' Collection.) $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in. (802.)

No. 143.

JEAN BAPTISTE PATER. Pastoral or *champêtre* subject. A young man, dressed in fancy costume, is presenting a *corbeille* of flowers to a lady who is seated on the turf. In the background, a grove of trees, with two ladies and a cavalier. In the foreground, a child with flowers in her lap. Jean Baptiste Pater, born at Valenciennes, 1695—died, 1736—was one of the most celebrated pupils of Watteau. His pictures are now scarcely less esteemed than those of his master. (From Mr. Goding's Collection.) 12 in. by $10\frac{3}{4}$ in. (803.)

No. 144.

BOUCHER, François, born at Paris, 1704—died, 1768. Drawing in coloured chalks. Head of a young girl. (From Mr. Utterson's Collection.) $7\frac{7}{8}$ in. by $6\frac{1}{4}$ in. (804.)

No. 145.

SERIES OF THREE ITALIAN, FIFTEENTH CENTURY, INITIAL LETTERS, painted on vellum, filled in with miniature paintings. The subjects represent respectively the Ascension of the Virgin, the Nativity, and an uncertain legendary subject, in which is depicted Christ on the cross on an altar, with blood pouring from his wounds into a chalice, and various figures standing near beholding the miracle. These beautiful initials have been cut from a fine choral book, and are the work of some eminent artist of the school or immediate period of Pietro Perugino. They are mounted in the same glazed frame. (805.)

No. 146.

GIOVANNI-BATISTA TIEPOLO. Venetian ſchool. Born, 1697; died, 1770. A group of figures before the Virgin. Finiſhed ſketch in oil. Uncertain religious or allegorical ſubject. Height, 22½ in.; width, 11½ in. (806.)

No. 147.

GUARDI, FRANCESCO (OR CANALETTO?). Venetian ſchool. Born, 1712; died, 1793. View in Venice on the Grand Canal, with figure on a terrace in front. 4 ft. 10 in. by 4 ft. 7 in. (From the Collection of Dr. Veron, of Paris.) 807.

No. 148.

GIOVANNI BATISTA SALVI, called "Saſſo-Ferrato." The Crucifixion, with Mary Magdalene embracing the foot of the croſs, and an angel kneeling and pointing towards the crucified Saviour. Intended as an allegory or illuſtration of the doctrine of the atonement. Height, 3 ft. 2 in.; width, 2 ft. 4 in. (808.)

No. 149.

ROSALBA CARRIERA. Italian ſchool. Head of a Muſe or poeteſs. Drawing in paſtels. This celebrated female artiſt was born in 1675, and died in 1757. Height, 11½ in.; width, 9½ in. (809.)

No. 150.

ROSALBA CARRIERA. Head of a Muſe or poeteſs. Drawing in paſtels. Companion to the preceding. Height, 11½ in,; width, 9½ in. (810.)

No. 151.

GFERRI. An allegorical figure of Juſtice with two Cupids.

No. 152.

GUERCINO. St. Cecilia.

No. 153.

LONGHI. A converſation interior with many figures.

No. 154.

LONGHI. The companion picture.

No. 155.

DEVEDEUX. A group of three females, in a landſcape.

No. 156.

DEVEDEUX. The companion picture.

No. 157.

BRAEMER. The Crucifixion.

No. 158.

MAES. A female at needlework.

No. 159.

TASSO-FERRATO, after. The Virgin praying.

No. 160.

HOBBEMA, after. A village ſcene, with figures.

No. 161.

GUIDO, after. The Virgin with the ſleeping infant and St. John.

No. 162.

BRILL. A landſcape, with a cottage near a ſtream, and figures of Mercury and Argus.

No. 163.

SCHOEVARDTZ. Figures in a ferry-boat, and the companion.

No. 164.

LONGHI. Interior of an artiſt's ſtudio; a gentleman ſitting for his portrait.

No. 165.

FIGURES DANCING. The companion.

No. 166.

TANNECK. A garden ſcene, with figures at a repaſt, beautifully finiſhed.

No. 167.

TWYCK. An artiſt in his ſtudio, reading.

No. 168.

PETERS. View of Antwerp, with ſhipping.

No. 169.

TSCHAGGENY. Peaſants and cattle fording a ſtream.

No. 170.

GUERCINO. Sybilla Samia.

No. 171.

J. B. DE JONGHE. A cottage near a ſtream ſurrounded by trees, a ſhepherd ſeated beneath a tree with a group of ſheep near him, the ſteeple of a church ſeen above the trees.

No. 172.

E. TSCHAGGENY. 1854. A peaſant girl with an ewe and lamb near a pool of water.

No. 173.

E. TSCHAGGENY. A male and female peaſant upon a grey horſe croſſing a ſtream.

No. 174.

VEYRASSAT. A peaſant with four farm-horſes going along a road.

No. 175.

KEYL. Fetching Meg home; a peaſant girl and child leading a white horſe.

No. 176.

CHARDIN, JEAN BAPTISTE SIMEON. (French ſchool.) Died 1779. Drawing in black, red, and white chalk, on light brown tinted paper. Study of the head of a youth in a three-cornered hat; lower down on the ſheet the two hands of the ſame figure holding a portfolio. Height, 8¾ in.; width, 6 in. (812)

No. 177.

LIOTARD JEAN ETIENNE. Born at Geneva, 1702; living in 1776. Highly-finiſhed drawing in black and red chalks. Portraits of two ladies in Turkiſh coſtume, ſeated on a divan. In 1738, Liotard went to Conſtantinople with two Engliſh noblemen, and there made the acquaintance of the Earl of Beſsborough, then ambaſſador to the Porte. He returned with that nobleman to England, where he lived many years; and, having continued to wear a Turkiſh dreſs and a long beard, he was known as "The Turk." This beautiful drawing was formerly in Lord Beſsborough's Collection. Length, 8½ in.; height, 5¾ in. (812.)

No. 178.

ZOFFANY. Sketch in oil of a young girl in the coſtume of the laſt century, holding a palette and bruſhes in her hand. A portrait ſketch from the life, probably of one of the infant princeſſes, daughters of George III. Johan Zoffany was born in Frankfort in 1735, but lived the greater part of his life in England, where he became a member of the Royal Academy. Height, 22 in.; width, 16½ in. (813.)

No. 179.

ANTOINE WATTEAU—born at Valenciennes, 1684; died 1721. Finiſhed ſketch in oil. A *fête champêtre* —compoſition of many figures. Height, 15¾ in.; width, 12 in. (814.)

No. 180.

ANTOINE WATTEAU. "*Converſation galante.*" Compoſition of ſeven figures in a landſcape. Height, 14½ in.; width, 18 in. (From the Hon. E. Phipps' Collection.) 815.

No. 181.

DAVID TENIERS. Born at Antwerp, 1610; died, 1690. Village *fête:* a crowd of peaſants aſſembled, feaſting before a cabaret, to the muſic of a bagpipe. which a man who ſtands on a tub is playing; to the right, in the diſtance, is ſeen Teniers' *château,* with the artiſt, his wife, and family, walking in front. (From Lord Northwick's Collection.) Height, 2 ft.; width, 1 ft. 8½ in. (816.)

No. 182.

ZENOBIO DE MACCHIAVELLI. Florentine ſchool. Painted circa 1473. "*Sacra converſazione.*" Picture in diſtemper on panel. Width, 4 ft. 11 in.; height, 4 ft. 5 in. Compoſition in ſix ſmall life-ſized figures. In the centre is the Virgin ſeated on a throne, with the infant Saviour ſtanding in her lap; in her left hand ſhe holds a white roſe. On her right hand ſtands St. Bernardino of Siena, holding a medallion inſcribed with the monogram of Chriſt, and another ſaint, with a book in his hand, but without any other emblem. On the left of the Virgin is a ſainted biſhop, with a croſier, the border of his cope embroidered with *fleurs-de-lys* (probably the

Florentine, St. Zenobio), and St. Jerome, in the habit of a cardinal, with a book and a pen in his hands. In the right hand lower corner is the ſignature of the painter, "*Cenobii de Macchiaveli.*" Nothing is known of Macchiavelli except the bare mention of him in Vaſari's Life of Benozzo Gozzoli, from which he would ſeem to have been Benozzo's principal pupil. This admirable picture is probably unſurpaſſed by any eaſel or panel picture of Benozzo himſelf now extant. It was originally in the church of Santa Croce, in Foſſabonda, without the walls of Piſa, together with another picture by the ſame artiſt, ſigned and dated 1473, repreſenting the coronation of the Virgin. The latter was taken to Paris at the period of the French occupation of Italy, and is now in the Louvre (No. 245); it is, however, far inferior to the preſent work. In the laſt Florentine edition of Vaſari (Lemonnier, 1848, vol. 4, p. 191, note 2) is a notice of the two pictures, contributed by the Cavaliere Tommaſo Puccini. The ſaints repreſented in the preſent picture are there, however, called "San Ranieri, San Franceſco, San Giacomo," "*e un altro ſanto;*" they are, however, evidently ſo deſignated in error. This picture, after having been long depoſited by its previous owner in the Accademia di belle Arti, in Piſa, was purchaſed for the preſent poſſeſſor in Florence in the ſpring of 1859. It is probable that this and the Louvre picture are the only works of the painter now extant, which are recogniſable as ſuch; they, however, alone ſuffice to entitle him to take rank with the greateſt maſters of the *quattro-cento* period. (*See engraving* No. 1.) 817.

No. 183.

LORENZO DA CREDI. Born in Florence, 1452; died about 1536. The Virgin ſeated under a canopy, with the infant Saviour on her lap; in the background, a landſcape with water and diſtant mountains; and a church, with conventual buildings attached. Painted in oil

on an oval panel. An admirable work of the fineſt time of the maſter. In perfect preſervation. (From Lord Northwick's Collection.) Height, 22¼ in.; width, 14 in. (818.)

No. 184.

PIERO DELLA FRANCESCA. Born at Borgo San Sepolcro towards the beginning of the fifteenth century; living at an extreme old age in 1494. Picture in diſtemper on panel. Height, 5 ft. 5 in.; width, 3 ft. 11 in. St. John baptizing our Saviour. In the centre are the principal figures, our Saviour and St. John, ſtanding in a rivulet under the ſpreading branches of an acacia. On the left, a group of three ſtanding angels. On the right, in the middle diſtance, a nearly nude figure of a diſciple ſtanding in the water; whilſt in the diſtance a group of four minor draped figures, completes the compoſition. The landſcape background is a view of the country around Borgo San Sepolcro—the city itſelf appearing, ſurrounded with gardens and vineyards, at the foot of the olive-covered Appennines. Piero della Franceſco has always been reputed one of the luminaries of art. By the teſtimony of Vaſari and other ancient writers it is evident that he was regarded in his own time as one of thoſe great inventors to whom the revival of art in the fifteenth century was due. Like his ſucceſſors—Leonardo da Vinci, Michael Angelo, and Raffaelle—Piero was an univerſal genius, and, amongſt other labours, he acquired eſpecial renown for his writings on geometry and perſpective. Very few works of this great artiſt have deſcended to us. His principal labours as a painter were executed in freſco, and have in moſt inſtances periſhed. This picture was formerly in the ſacriſty of the cathedral of Borgo San Sepolcro, from whence it was only removed in the ſpring of 1859, having been purchaſed for its preſent poſſeſſor, from the Biſhop and Chapter, who were deſirous of ſelling it in order to raiſe funds for the erection of a new high

altar. In its original locality, it formed the centre diviſion of a large altar-piece in three compartments; the original ſide diviſions, however, and the *predella*, had diſappeared, and had been replaced by ſimilar portions of another altar-piece, by a later and far inferior hand; theſe latter, therefore, were not removed. In addition to the preſent picture, which is believed to be the moſt important work of the maſter extant, the following are probably the only indubitably authentic panel pictures of the maſter now known:—1. In the Chieſetta dello Spedale, at Borgo San Sepolcro, a panel picture repreſenting the Virgin, as "Noſtra donna della Miſerecordia;" alſo ſeveral portions of the *predella* of the ſame picture, let into the panels of an altar-piece of the ſeventeenth century.—2. In the ſacriſty of the cathedral of Urbino, a ſmall picture repreſenting the flagellation of Chriſt.—3. A picture in very damaged condition, in the poſſeſſion of the family Marini Franceſchi (deſcendants of the painter), now reſident in Florence, repreſenting the Nativity.—4. In the Accademia at Perugia, a "*ſacra converſazione*," or Virgin with ſaints.—5. In the gallery of the Uffizj, Florence, a diptych or picture in two compartments—portraits of Federigo, Duke of Urbino, and his conſort, Batiſta Sforza. (819.)

No. 185.

SCHOOL OF FRA FILIPPO LIPPI. "*Sacra converſazione.*" The Virgin and Child, with three angels. Half-length figures. A beautiful early diſtemper picture, purchaſed at Prato in the ſpring of 1859, from the repreſentatives of a family of that city, in whoſe poſſeſſion it had been from time immemorial. Height, 2 ft. 4½ in.; width, 1 ft. 8 in. (820.)

No. 186.

GREYF—pair of pictures. Dead game, with landſcape backgrounds. Height, 9½ in.; width, 13 in. (821 and 822.)

PICTURES BY MODERN ARTISTS.

No. 187.

GEORGE MORLAND. Head of a lady in walking coſtume of period of George III., in an oval —probably intended as a perſonification of "Morning." Height, 11 in.; width, 9 in. (851.)

No. 188.

GEORGE MORLAND. Female head in an oval. Walking coſtume, with a muff. "Evening." Height, 11 in.; width, 9 in. George Morland—born 1764, died 1804—was as notorious for his habits of diſſipation as celebrated for his great and verſatile talent as a painter. (852.)

No. 189.

STANFIELD, R.A. Monaco, from the ſea. Painted 1854. Length, $13\frac{3}{4}$ in.; height, $8\frac{1}{2}$ in. (853.)

No. 190.

DORCY. Portrait of a girl in white dreſs and blue drapery. Oval.

No. 191.

EMUSIN. A view of Oſtend, with figures.

No. 192.

E. FRERE. The Breakfaſt—a nurſe or young mother feeding her child. Height, 17½ in.; width, 14½ in. Painted in 1859.

No. 193.

GOODALL. The Recruit. Length, 8¾ in.; width, 5 in.

No. 194.

BAXTER. A lady in a hat and feather, near a group of ſculpture in a garden.

No. 195.

DUBASTY. 1859. A child, with a baſket on her arm.

No. 196.

G. STANFIELD, R.A. Landſcape. A mill on the left; in the foreground, a waggon and horſes croſſing a ſtream. Length, 1½ in.; height, 8 in. (854.)

No. 197.

SIDNEY COOPER, R.A. A meadow with cows, ſheep, and goats. A tree and a ſhed on the left. Painted in 1856. Length, 12 in.; height, 8 in. (855.)

No. 198.

SOLOMON. "The Breton piper." Height, 1 ft. 8 in.; width, 1 ft. 4½ in. (856.)

No. 199.

EVERBOCKHOVEN. Modern Belgian ſchool. A cow and three ſheep in a meadow. 11¼ by 8¼. (857.)

No. 200.

EVERBOCKHOVEN. An aſs and two goats on a common. Length, $7\frac{1}{2}$ in.; height, $5\frac{3}{4}$ in. (858.)

No. 201.

EVERBOCKHOVEN. An ewe and two lambs. Length, $7\frac{1}{2}$ in.; height, $5\frac{3}{4}$ in. (859.)

No. 202.

TROYON. (Modern French ſchool.) A French peaſant woman riding on an aſs, with a flock of ſheep and two cows croſſing a ſtream. Width, 3 ft. 6 in.; height, 2 ft. 6 in. (860.)

No. 203.

TROYON. French peaſant girl driving three cows before her acroſs a ſtream. Width, 3 ft.; height, 2 ft. 2 in. (861).

No. 204.

ISABEY. (Modern French ſchool.) Interior of an artiſt's ſtudio, or of the chamber of an antiquary. Width, 4 ft.; height, 3 ft. (862.)

No. 205.

HENRI LEYS, of Antwerp. Mary of Burgundy giving alms to the poor. Commiſſioned from the artiſt by the preſent poſſeſſor. "Mary, daughter of Charles the Bold, ſucceeded in 1475, by the death of her father at Nancy, to the Duchy of Burgundy, which formed at that time one of the moſt powerful ſtates in Europe, comprehending Burgundy, pro-

perly ſo called, as far as Switzerland, Belgium, the Low Countries, French Flanders, Franche-Comté, Picardy, Artois, and the county of Boulogne: a great part, therefore, of France as it is to-day. A ſhort time after aſcending the throne, ſhe married Duke Maximilian of Auſtria. Philip the Handſome, father of the Emperor Charles V., was the offſpring of this union. This young princeſs, whoſe memory is ſo endeared to her ſubjects—eſpecially to the Flemings—on her acceſſion to power in the quality of Counteſs of Flanders, took the oath which was adminiſtered to her, and which contained, among others, the following clauſe:—'You ſwear alſo to revoke and annul all the dues impoſed upon the burgeſſes of Ghent ſince the year 1450, to protect the widows and orphans, and to do all that a worthy Counteſs of Flanders can be expected to perform: and ſo may God and all his ſaints aſſiſt you!'—*Oath of Mary of Burgundy.—Keroyn de Lettenhorn.*'—*Hiſtoire de Flandres*, p. 219. By the terms widows and orphans, inſerted in the formula of the oath, were underſtood, above all, thoſe women whoſe huſbands, or thoſe children whoſe parents had belonged to the guilds of the cities of Ghent and Bruges, in which Mary of Burgundy alternately reſided, and above all to the guilds of '*petits metriers*,' which were unable to afford ſufficient funds for the maintenance of their poor. This denomination alſo included diſabled artiſans. The artiſt has treated the ſubject in the following manner:—Mary of Burgundy, accompanied by two ladies of honour, one of whom bears a caſket, and followed by an attendant carrying a baſketful of loaves of bread, has quitted her palace in order to perform her works of charity. The day is cold and miſty; a group of poor perſons, who ſeem to have had notice of her arrival, are advancing to meet her, or rather appear to await her without the gate of the city of Bruges, then the metropolis of the commerce of the entire world, and which is to be ſeen in the background. In the middle diſtance appears the Duke Maximilian, accompanied by a

lady of the court, coming to join the princeſs, and in paſſing he alſo beſtows an alms upon a child, who holds his hat to him; behind him, on the bridge, the court fool is ſeen approaching; whilſt curious ſpectators may be perceived on the towers and at the windows of the town. As may be ſeen, the artiſt has been daunted by no difficulty: he places his ſcene in the open air, and his perſonages, as well as the background of the picture, are illumined but by the doubtful light of a ſunleſs day in the month of November. Let us now examine with what talent the great artiſt has executed the ſubject. One is ſtruck with the reſemblance of this work to thoſe of Van Eyck and Memling: but Leys, treating a ſubject of the fifteenth century—a period contemporary with thoſe two great maſters—could do no otherwiſe: ſuch reſemblance entered into the very nature of his ſubject—the rich and heavy ſtuffs of their time muſt naturally be diſpoſed as he repreſents them, and it is, beſides, one of the fineſt qualities of his work, for although the principal group is treated with all the ſimplicity and finiſh of thoſe two great painters, he ſurpaſſes them inconteſtably in the force and contraſt of his colouring. The mantle worn by Mary of Burgundy is of an intenſe blue; one of her ladies of honour wears a black bodice; the other a head-dreſs of a brilliant white, a ſmall cloak of dark yellow, and a robe of a yellow ſo pale as to be almoſt white, ornamented with a flowered pattern; beſide her ſtands the page in the livery of Burgundy, entirely in red. Leys has not only ſucceeded in obtaining the moſt perfect harmony between colours ſo oppoſed, but he has alſo had the talent to bring out his principal perſonage, for although ſhe is ſurrounded by perſonages in ſuch brilliant colours, although before her, and in a poſition nearer the ſpectator, is a woman wearing a dreſs of whitiſh grey, and a white head-dreſs, and although ſhe herſelf wears only ſombre colours, the figure of the princeſs is the firſt which attracts the eye. The principal group, together with the details, is painted with a finiſh

to which few artiſts have attained: they are real miniatures in oil. Although the faces of Mary of Burgundy and Maximilian poſſeſs the merit of reſemblance with known portraits, Leys has imparted to them a fitting expreſſion. With what an air of nobility and happineſs Mary performs the beneficent actions required by her oath! She is not beautiful, but everything about her beſpeaks ſo much gentleneſs and denotes a heart ſo good, that ſhe muſt be loved by her ſubjects. The eye reſts with ſatisfaction on the two charming faces of the ladies of honour following their miſtreſs. The one with black hair and eyes intenſely watches the movements of the princeſs, and ſeems to ſhare in them; whilſt ſhe with the golden treſſes, which ſhe allows to fall upon her ſhoulders—their colour being then eſteemed a beauty—has an angelic phyſiognomy; her carriage is full of dignity—ſhe ſeems to be ſtill advancing, but on the point of arreſting her ſteps. The page in red, in the livery of Burgundy, is treated with a maſter hand; his attitude is eaſy, and he appears accuſtomed to the ſervice he is performing. The group of poor perſons to the left of the picture is of great beauty: it denotes a profound acquaintance with the ſufferings and miſeries of humanity—each face bears upon it, ſo to ſpeak, the hiſtory of a life—one ſees that that kneeling female figure receiving the alms, as well as the one in a white head-dreſs, ſtanding behind her, have once been in affluence; that they have been plunged into poverty, but by the death of a huſband and by ſickneſs. What gradations has not the artiſt imparted to the expreſſions of the other figures! The infirm artiſans behind the women have faces which we ſeem to have ſeen again and again; whilſt the orphans, according to their ſeveral ages, have their attention fixed upon the ſubject which intereſts them in a more or leſs decided manner: the youngeſt appears to have knelt down mechanically—he is inattentive, and ſeems to be looking at the ſpectator. It is evident that the orphan kneeling beſide the female receiving charity has long

known poverty,—all this is treated with a maſter hand. In the middle diſtance, on the right, Duke Maximilian, wearing a blue furred mantle, is alſo giving alms to a child. He is placed and treated ſo as not to interfere with the principal group, which the artiſt makes ſtill further prominent by the ſuperior finiſh he has given to it. The more the eye wanders to the right, the leſs carefully are the details made out, as compared with the principal figures. The ſky, as well as the panorama of the city of Bruges in the background, have a magical effect if one gazes long upon the picture. Shutting out ſurrounding objects, the illuſion is complete, and one might believe one's-ſelf tranſported to the very ſcene four centuries ago. When, in 1855, Leys obtained the medal of honour, it was the opinion of all connoiſſeurs that his talent had reached its culminating point, and that he would never ſurpaſs the work he there exhibited. The preſent picture proved victoriouſly the contrary, and ſhould be conſidered as the maſterpiece of the artiſt, ſurpaſſing all that he has as yet produced. It is deſtined to mark an epoch, and it is not without reaſon that all the journals of Belgium which have ſpoken of it have uniformly expreſſed regret that it cannot remain in their country." (863.)

No. 206.

HEVETTER.—Modern French ſchool. Interior, with a cavalier ſeated, and a girl pouring out a glaſs of beer for him. Coſtume of circa 1650. 12½ by 10 in. (864.)

No. 207.

HINNELL. A hill-ſide farmyard in the Iſle of Wight, with figures ſtacking hay. In the foreground a waggon, drawn by oxen. Length, 15 in.; height, 12 in. (865.)

No. 208.

EVERBOCKHOVEN. A white horſe. $7\frac{1}{2}$ in. by $5\frac{1}{2}$ in. (866.)

No. 209.

FRÈRE.—Modern French ſchool. The poor ſeamſtreſs. Height, $14\frac{1}{2}$ in.; width, 12 in. (867.)

No. 210.

HEMSLEY. Interior of a fiſherman's cottage: children playing with a crab. Height, $7\frac{1}{4}$ in.; width, 6 in. (868.)

No. 211.

MEISSONNIER.—Modern French ſchool. (Painted in 1856.) "*Le Lecteur.*" A man dreſſed in black, in coſtume of the laſt century, ſeated in an arm-chair reading near a lattice window. $8\frac{1}{2}$ in. by $5\frac{1}{2}$ in. (From the Collection of Dr. Veron, of Paris.) (869.)

No. 212.

DECAMPS.—Modern French ſchool. "*Les Bohemiens.*" Interior of a hut or ruined building, with gipſies grouped round a fire, on which a pot is boiling. 9 in. by 6 in. (From the Collection of Dr. Veron.) 870.

No. 213.

EICHELL.—Modern French ſchool. (1857.) A man in the coſtume of the time of Louis XV. playing the violoncello. 6 in. by $4\frac{1}{2}$ in. (871.)

No. 214.

STANFIELD, R.A. A ſea piece. Dutch luggers going into Saardam. 3 ft. 7 in. by 2 ft. 5 in. (872.)

No. 215.

SIDNEY COOPER, R.A. Canterbury meadows—cattle in a ſtream. Painted in 1853. Length, 3 ft.; height, 2 ft. 2 in. (873.)

No. 216.

E. W. COOKE, R.A. Scheveling Sands at low water. Length, 3 ft. 2 in.; height, 2 ft. 2 in. (From the Northwick Collection.) Painted in 1839. (874.)

No. 217.

E. W. COOKE, R. A. Scheveling Sands—a fiſhing ſmack putting out to ſea during a freſh breeze. Length, 3 ft. 2 in.; height, 2 ft. 2 in. Companion to the preceding picture. (Alſo from the Northwick Collection.) Painted in 1840. (874 a.)

No. 218.

DUVERGER.—Modern French ſchool. "*Le Verre d'eau.*" 13 in. by 9 in. (875.)

No. 219.

DE BLOCK.—Modern Flemiſh ſchool. "The Letter"—a girl reading a letter near an opened window. Height, 21½ in.; width, 15 in. (876.)

No. 220.

BONNINGTON. A Park ſcene, with figures near a lake.

No. 221.

LAED. Evangeline, ſeated in a red cloak.

No. 222.

WEBSTER, R.A. "The Village Patriarch." 11 in. by 8 in. (879.)

No. 223.

DUVERGER. Modern French ſchool. "*La Charité.*" 15½ in. by 12½ in. (880.)

No. 224.

FRITH, R.A. The duel ſcene betwixt Viola and Sir Andrew Aguecheek, from Shakeſpeare's "Twelfth Night." 11½ in. by 8½ in. (881.)

No. 225.

POOLE, R.A. "Making love in the hay field." Height, 18 in.; width, 12 in. (882.)

No. 226.

A. COOPER, R.A. "The Crimea, 1855." A *vivandière* attending a wounded dragoon. 20 in. by 15 in. (883.)

No. 227.

KEYL. St. Hilda—ſheep. 18 in. by 13 in. (884.)

No. 228.

KEYL. Cattle piece. 18 in. by 13 in. (885.)

No. 229.

PLASSAN.—Modern French ſchool. "*La Toilette.*" 7½ in. by 6¼ in. (886.)

No. 230.

GALLAIT. Modern Belgian ſchool. "*La prière.*" 20½ in. by 15½ in. (887.)

No. 231.

HOLY FAMILY—after Raffaelle. Copy on porcelain. Executed at Munich. 26 in. by 16 in. (888.)

No. 232.

STANFIELD, R.A. The *Pic du Midi.* A finiſhed ſketch. 10 in. by 7½ in. (889.)

WATER-COLOUR DRAWINGS.

No. 233.

COPLEY FIELDING. Harlech Caſtle. A grand landſcape in the "hiſtoric" ſtyle. Length, 3 ft.; height, 2 ft. 6 in. (1001 a.)

No. 234.

LINNELL. The hay waggon—a hill-ſide farmyard in the Iſle of Wight. Original drawing in water colours, for the picture, No. 865, in this Collection. $7\frac{3}{4}$ in. by $4\frac{3}{4}$ in. (1002 a.)

No. 235.

J. M. W. TURNER, R.A. The Baſs Rock. 10 in. by $8\frac{1}{2}$ in. Painted at Abbotſford, for Sir Walter Scott. (1003 a.)

No. 236.

J. M. W. TURNER, R.A. Rye. $10\frac{3}{4}$ in. by $7\frac{1}{4}$ in. the celebrated engraved drawing in the "South Coaſt" ſeries. (1004 a.)

No. 237.

E. DANBY. Southampton. 7 in. by $4\frac{1}{4}$ in. (1005 a.)

No. 238.

W. EVANS, of Eton. View on the Thames. 19½ in. by 12½ in. (1006 a.)

No. 239.

W. W. TOPHAM. The piper. 20¼ in. by 12¼ in. A group of Iriſh peaſant girls and children at a cabin-door, ſurrounding a piper, who is playing to them. (1007 a.)

No. 240.

W. HUNT. The farrier's ſhop at Strathfieldſaye. A celebrated early drawing. 29¼ in. by 21 in. (1008 a.)

No. 241.

J. LEWIS (1834). Highland cottars with dogs. 22 in. by 18½ in. (1009.)

No. 242.

T. SIDNEY COOPER (1840). Cattle in a meadow. 13¼ in. by 8¼ in. (1010.)

No. 243.

F. REDERICK TAYLER. Iriſh peaſants going to market. 12½ in. by 9¾ in. (1011.)

No. 244.

S. TANFIELD, R.A. (1837.) Gevit and Charlemont. Drawing in pencil on tinted paper, ſlightly waſhed with colours. 15 in. by 11 in. (1012.)

No. 245.

BENTLEY. Sea piece. 2 ft. 8 in. by 1 ft. 8 in. (1013.)

No. 246.

DE WINT. Landſcape with a mill. 2 ft. 5 in. by 1 ft. 8 in. (1014.)

No. 247.

JENKINS. Norman peaſant girls in the harveſt field. 23 in. by 15 in. (1015.)

No. 248.

DE WINT. "The moated Grange." 14½ in. by 11½ in. (1016.)

No. 249.

RICHARDSON. "Way-ſide devotion." 26½ in. by 13½ in. (1017.)

No. 250.

RICHARDSON. "Loch Lochy"—peaſants at a cabin-door in the foreground. 28 in. by 7½ in. (1018.)

No. 251.

RICHARDSON. La Rochetta, Calabria. 28 in. by 7½ in. (1019.)

No. 252.

RICHARDSON. Vico, near Sorrento. 39 in. by 13 in. (1020.)

No. 253.

GASTINEAU. An Iriſh lake ſcene. 20 in. by 14½ in. (1021.)

No. 254.

GASTINEAU. Trim Caſtle. (1022.)

No. 255.

GASTINEAU. Lincoln Cathedral. (1023.)

No. 256.

ROSALBA. A female head. Paſtel.

No. 257.

ATKINSON. Sailors puſhing off a fiſhing-boat.

No. 258.

A VOLUME containing 69 Drawings by Flemiſh, Dutch, and French artiſts.

No. 259.

A VOLUME of 109 Engravings after M. Antonio, A. Durer, &c.

No. 260.

A VOLUME containing 68 Fac-ſimiles of Old Drawings.

No. 261.

A VOLUME containing 86 Drawings by Modern, French, Engliſh, and Dutch artiſts.

No. 261 (a).

DE WINT. A farm-yard.

No. 262.

A VOLUME containing 86 Drawings by Italian maſters.

No. 262 (b).

STOTHARD. A compoſition of figures.

ILLUMINATED MANUSCRIPTS.

No. 263.

MISSAL. A Florentine manuſcript on fine vellum. Circa 1490. This beautiful book is in the moſt perfect ſtate of preſervation. It is enriched with ſix illuminations, each of which fills the entire page, and with numerous decorated initial letters. The illuminations conſiſt of the vignette ſubjects uſually found in the Italian miſſals of this period, ſurrounded with ſplendid arabeſque borders painted in the moſt

vivid colours. The illuminations are probably by a pupil of Ghirlandaio. Size of the page, $5\frac{1}{2}$ in. by 4 in. Purchaſed in Florence, 1859. (1024.)

No. 264.

MISSAL, enriched with twenty illuminations. An admirable little manuſcript of Flemiſh origin. Circa 1470. Decorated by one of the great ſcholars of Van Eyck. The number of the illuminations, the exquiſite finiſh and elaboration of every detail, and the vivid freſhneſs of the entire book, raiſe it to the very higheſt rank of its kind both in reſpect of intrinſic beauty, and alſo in pecuniary value. It is bound in crimſon velvet, with angle plates and claſps in gold filagree work—the latter probably added towards the end of the ſixteenth century. On the fly-leaves are ſeveral curious ſignatures of previous poſſeſſors; amongſt them occur the names of "Luxemburg," "Brandenburg," "Magdalen de Cleves," 1579," "Sibylle de Cleves, 1579," and "Diane de Dampmartin." Size of the page, $3\frac{1}{2}$ in. by $2\frac{3}{8}$ in. (1025.)

End of Second Day's Sale.

Third Day's Sale on Monday, April 15th, 1861,

AT ONE O'CLOCK PRECISELY.

ANTIQUE AND OTHER ENGRAVED GEMS.

No. 265.

INTAGLIO, on Oriental onyx of three layers. A comic actor in a walking attitude, wearing a maſk and holding a pedum or ſtaff in one hand. Roman work. ¾ in. by 10/16ths. (281.)

No. 266.

MINUTE INTAGLIO in red ſard. A panther holding a thyrſus. Roman work, executed with great dexterity. This ſubject is a well-known dionyſiac ſymbol or emblem of Bacchus. 4/16ths by 3/16ths. (282.)

No. 267.

INTAGLIO—pale ſard, with white band or ſtripe acroſs the field. Conjoined portrait buſts of an emperor and empress, probably Claudius and Agrippina. Roman work. ¾ in. by 11/16ths. (283.)

No. 268.

INTAGLIO on deep golden ſard. An imperial, laureated buſt—apparently Claudius. Roman work. (284.)

No. 269.

INTAGLIO on ſapphire. Imperial buſt portrait—Hadrian. The margin of the ſtone and the reverſe elaborately facet-cut. It is worthy of notice that facet-cutting, which is of rare occurrence in antique gems, is generally confined to the *aqua marina* and the ſapphire. In this example, contrary to the general cuſtom, the engraving is very imperfectly poliſhed. This is owing to the extreme hardneſs of the ſtone. The head, which is well finiſhed and maſterly in ſtyle, muſt have neceſſitated great labour, and it is rare to find engravings on ſapphire carried to this degree of finiſh. ½ in. by 6/16ths. (285.)

No. 270.

INTAGLIO on *aqua marina.* Imperial buſt portrait—Domitian? Spirited and beautiful Roman work. The gold ſetting enriched with black enamel, is an exquiſite ſpecimen of Italian *cinque-cento* art. 7/16ths by 6/16ths. (286.)

No. 271.

INTAGLIO on red ſard, or cornelian. A portrait head, reſembling the buſt of Cicero. Roman work of good ſtyle and period. ½ in. by 6/16ths. (287.)

No. 272.

INTAGLIO, on garnet. Roman portrait head. This piece has conſiderable reſemblance to the preceding,

and is probably an idealized portrait of Cicero. 9/16ths by 7/16ths. (288.)

No. 273.

INTAGLIO in *aqua marina*. Buſt of Harpocrates. Roman work. 10/16ths by 8/16ths. (289.)

No. 274.

INTAGLIO, on cornelian. Head of Socrates. Roman work. 9/16ths by 8/16ths. (290.)

No. 275.

INTAGLIO on nicolo. A groteſque compoſition of a human maſk, a ram's head, a vulture or eagle, and an eagle devouring a ſerpent. Compoſitions of this nature, judging from the number and variety which have come down to us, muſt have been very popular with the Ancients. They are nearly always of the Roman period, and ſhould probably be regarded as enigmas or charades expreſſing certain qualities poſſeſſed or affected by the owner of the gem. They are variouſly termed in conventional nomenclature "*chimeræ*," "*grylli*," or "*capricci*." (291.)

No. 276.

INTAGLIO on red ſard. Two *Amorini* in a boat, one rowing, the other fiſhing with a rod and line. A fiſh is ſuſpended at the prow of the boat. Early? Roman? work. 8/16ths by 7/16ths. (292.)

No. 277.

INTAGLIO in bloodſtone. A dolphin or other marine animal. This gem is in its original antique bronze ſetting. It is probably an early Chriſtian repreſenta-

tion; the ſtyle of the intaglio agreeing exactly with works of that period. The fiſh, the dolphin in particular, was a well-known device of the early Chriſtians, and is frequently found on engraved ſtones. 10/16ths by 8/16ths. (293.)

No. 278.

OCTAGONAL INTAGLIO on brown ſard. Late Roman work. A *chimera* with a lion's head ſurrounded with rays. The lower part terminating in a ſerpent or the body of a reptile ſurrounded with zodaical and other myſtical ſigns. Above the head of the *chimera* are ſeveral obſcure Greek letters. This gem is the work of the Gnoſtics, a ſect of heretics, which ſeceded from the early Chriſtian church. Gems of this deſcription were uſed as taliſmans. 13/16ths by 7/16ths. (294).

No. 279.

INTAGLIO on *lapis-lazuli*, in its original antique gold ring ſetting. A Triton—the lower extremities formed by two fiſhes' tails; holding in one hand a trident—in the other a peacock. Above his head is the ſun or a ſtar; beneath him, a creſcent or half moon. Like the preceding gem, probably of Gnoſtic origin. 8/16ths by 6/16ths. (295.)

No. 280.

CAMEO, in Oriental onyx of three layers. A veſtal or mourner, clad in a dark mantle, is ſeated before a flaming tripod, and with one hand offers a libation with a patera and in the other holds a wreath. Near the tripod is a cippus with an urn. This moſt beautiful cameo is ſigned, in minute Greek characters, ΡΕΓΑ. The work, though conceived and executed entirely in the ſtyle of the antique, is in all probability the work of ſome talented Italian artiſt of the laſt century. $1\frac{1}{8}$ in. by $\frac{3}{4}$ in. (296.)

No. 281.

CAMEO in jaſp—onyx of two layers. Dancing faun with a lion's ſkin and thyrſus. A ſpirited work in the ſtyle of the antique, probably of the laſt century. $1\frac{1}{4}$ in. by $\frac{3}{4}$ in. (297.)

No. 282.

INTAGLIO on cornelian. An athlete anointing himſelf. Signed, ΔΙΟΣΙΠΠΩΣ. A most beautiful laſt-century Italian engraving in the ſtyle of the antique. 15/16ths by 11/16ths. (298.)

No. 283.

INTAGLIO in cornelian. Chiron and Achilles. Signed, ΤΡΥΦΩΝΟΣ ΕΠΟΙΕΙ—*i.e.*, "The work of Tryphon." An Italian work of the beginning of the preſent century, in imitation of the antique. From the Poniatowſki Collection. $1\frac{1}{8}$ in. by $\frac{7}{8}$. (299.)

No. 284.

INTAGLIO on cornelian. The Virgin and Child. Inſcribed with monograms in Greek, ſignifying Ματερ θεου, "Mother of God," and with the word XAIPE, or "Hail!" Byzantine or mediæval Greek work of uncertain date. 12/16ths by 10/16ths. (300.)

No. 285.

INTAGLIO on Oriental onyx of three layers. In the centre of the ſtone is a full-faced buſt portrait of the youthful Auguſtus; on the left, Julius Cæſar with the lituus or augur's rod; and on the right, Marcus Agrippa with a

vaſe. Theſe are ſurrounded by a beautiful wide border of oak leaves and acorns, in which over the head of Auguſtus is his ſymbol the Capricorn, a globe, and horn of plenty. This rare and moſt important gem is of fine work, and executed in a moſt exquiſite and precious onyx, the beautifully contraſting colours of which greatly add to the value and intereſt of the work. This gem was evidently cut immediately after Auguſtus' attainment of power. 1⅛ in. by 13/16ths. *(301.)*

No. 286.

INTAGLIO on red ſard. Othryades, who has ſunk upon the ground, writing the news of victory on his ſhield with his own blood. Greek or early Roman work. This extraordinary compoſition, offering almoſt every technical difficulty of which the glyptic art is capable, was frequently repeated by the Ancients. The extreme depth of ſome parts of the engraving is eſpecially remarkable. 11/16ths by 7/16ths. (302.)

No. 287.

INTAGLIO on red ſard. An aged faun is examining the wounded foot of a younger one. In the centre of the compoſition is a column ſupporting a vaſe, and on either ſide are two vines, the branches of which encircle the field of the gem. The expreſſion of the heads of the two figures is very admirable—the pain of the younger one, and the ſerio-comic expreſſion of the elder being moſt truthfully rendered. Roman work. 12/16ths by 9/16ths. *(303.)*

No. 288.

INTAGLIO on ſtriped brown ſard. A galloping centaur with a bow and arrow. The ſign Sagittarius. Early Roman work. 8/16ths by 6/16ths. (304.)

No. 289.

SMALL INTAGLIO on red ſard. A ſcorpion, two fiſhes, and two crabs—the ſigns, Scorpio, Cancer, and Piſces. Roman work of finiſhed execution. 7/16ths by 6/16ths. (305.)

No. 290.

INTAGLIO on red onyx of three layers, "*en cabochon.*" Cybele in her car drawn by two elephants. Roman work. 10/16ths by 9/16ths. (306.)

No. 291.

INTAGLIO on jacynth. Conjoined buſts of a bearded philoſopher and a bacchante. Highly-finiſhed Roman work. 10/16ths by 9/16ths. (307.)

No. 292.

INTAGLIO on red ſard. Head of Veſpaſian. On one ſide is an ear of corn, and underneath, the name "Veſp." Contemporaneous Roman work. 11/16ths by 9/16ths. (308.)

No. 293.

SMALL CAMEO in ſardonyx of three layers. Winged buſt of Cupid or Eros. Greek work. The expreſſion of the head in this charming little gem is exquiſitely true. 10/16ths by 6/16ths. (309.)

No. 294.

CAMEO AND INTAGLIO CONJOINED—mottled light red ſard. This ſingular gem is probably a buckle or fibula complete in itſelf. The intaglio part conſiſts

of a large oval ſtone ſlightly convex on the ſurface, engraved with a tree, from the branches of which two maſks are ſuſpended; leaning againſt the trunk of the tree is a *pedum*. At the back is attached a large tragic maſk in full relief wrought in the maſs of the ſtone and forming as it were a handle, which would enable the gem to be conveniently uſed as a ſeal. The maſk is hollowed out, and the eyes and mouth are pierced. It is not unlikely that the large aperture of the ſhell-ſhaped mouth of the maſk was perforated in order to allow of a ſtring paſſing through, by which the wearer's mantle may have been faſtened. The lower part of the field of the intaglio part is wanting. Roman work. Height of the gem when complete, $1\frac{5}{8}$ in.; width, 14/16ths; depth, from back to front, $\frac{3}{4}$ in. (310.)

No. 295.

OBLONG UPRIGHT *PLAQUE* in rock cryſtal—engraved in intaglio. The work of Valerio Vicentino. The ſubject of this engraving is uncertain. A draped and bearded figure probably a prieſt or augur, is iſſuing from a claſſical portico, and preſenting an apple or other fruit to a figure in Roman military coſtume, who is kneeling and receiving the fruit in a patera. Behind him are three other figures in Roman armour witneſſing the ceremony. Background of claſſical architecture. On a frieze is inſcribed, in bold characters, "*Valerius Vi—F.*" There can be little doubt but that this *plaque* was originally the panel of a caſket, ſuch as the famous ones deſcribed by Vaſari in his life of this artiſt. Height, $3\frac{1}{4}$ in.; width, $2\frac{1}{8}$ in. (311.)

No. 296.

INTAGLIO on red cornelian. Ideal laureated head, probably Apollo. The ſlight and haſty execution of this gem is redeemed by the exquiſite beauty of the

type. The profile has ſomething of an individualized character, and is full of elegance. Nothing can exceed the purity of outline and ſkilful management of relief ſhown in the features. The lips, noſe, and ear, though evidently executed with the utmoſt haſte, reveal the practiſed hand of a great maſter, and the hair and wreath are merely indicated by coarſe rapid ſtrokes of the tool. On the whole, the beauty diſplayed in this trivial work is a remarkable evidence of the high ſtatus of ancient Greek Art. 11/16ths by 8/16ths. (312.)

No. 297.

INTAGLIO on a beautiful parti-coloured ſard. A nude figure with a lyre, *&c.*, reſembling an "*Apollo Cytharedus.*" Early Greek work. The figure, of youthful and ſomewhat lengthy proportions, is ſeen in profile, and is ſtanding on tiptoe; in one hand he holds a lyre, and in the other the *plectrum* or ſmall ſtick with which the cords of the lyre were ſtruck. So far this gem agrees with an uſual Greek type of *Apollo Cytharedus*. From the waiſt of the figure, however, a ſeries of ſingular objects is ſuſpended, which would be rather the accompaniments of a dancer or mountebank than an Apollo: theſe are ſix elongated appendages, apparently bladders, or inteſtines, tied up at the extremities; they are evidently attached to a belt paſſing round the waiſt of the figure, and hang, three in front and three behind, reaching down almoſt to the knee. It is probable that theſe appendages were a muſical contrivance, the inteſtines being partly filled with ſmall pebbles, which would cauſe a rattling ſound with every movement of the figure. Height, 11/16ths; width, 5/16ths. (313.)

No. 298.

INTAGLIO on pale brown ſard. A large fly or cicala, ſeen from the underſide or belly. Fine Roman work, 10/16ths by 9/16ths. (314.)

No. 299.

INTAGLIO on nicolo. A ſhepherd tending his flock. On the right, an aged, bearded man ſtands leaning on his ſtaff or crook. Two ſheep lying down in the foreground, and behind them a third, browſing. Roman work. 8/16ths by 7/16ths. (315.)

No. 300.

INTAGLIO—antique green opaque glaſs paſte. Victory driving a biga. In the front of the field of the gem is placed an altar or modius. Minute and ſpirited Roman work. 7/16ths by 5/16ths. (316.)

No. 301.

INTAGLIO on red ſard. Groteſque compoſition of three conjoined heads of animals—viz., of a bull, a ram with two ears of corn in its mouth, and a hare. Deeply-cut, early Roman work. 7/16ths by 6/16ths. (317.)

No. 302.

MINUTE INTAGLIO. Buſt of Jupiter Serapis, wearing on his head the modius or corn meaſure. Oriental onyx, the margin of the stone widely ſplayed or bevelled. Roman work. 5/16ths by 4/16ths. (318.)

No. 303.

INTAGLIO on brown ſard. Head of a youth wearing a chain or necklace. This gem evidently belongs to the claſs of Roman portrait intaglie. There is no clue to the perſonage repreſented. 6/16hs by 4/16ths. (319.)

No. 304.

INTAGLIO on red ſard. Roman buſt portrait. Perſonage unknown. This characteriſtic head is probably of the Auguſtan period; it has conſiderable reſemblance to that of Julius Cæſar, but the emblems which uſually accompany the portraits of Cæſar are wanting, and the reſemblance is on the whole too uncertain to warrant a decided attribution. 9/16ths by 6/16ths. (320.)

No. 305.

INTAGLIO on red ſard. Dædalus fabricating wings for Icarus. Dædalus, repreſented as an aged man, is ſeated on a circular ſtool or cippus, with a table before him, ſupporting a large wing, which he is manipulating with a tool. Behind the figure, in the field of the gem, are the initials "C. A." (probably thoſe of the original owner). This ſubject has been noted as a favourite glyptic repreſentation; it is, however, a rare and intereſting one. The gem is moſt probably of early Roman work. 5/16ths by 4/16ths. (321.)

No. 306.

SMALL *CABOCHON* INTAGLIO on plaſma. In the centre of the ſtone is a ſtanding figure of a Muſe, leaning on a column or cippus. In one hand ſhe holds a maſk, and in the other a wand or ſpear, with which ſhe touches or points to a buckler on the ground, near her feet. Behind her, Cupid, or a winged genius, holds up an olive branch, and in front ſtands a nude male figure, holding a cornucopia in one hand and in the other a patera, with which he appears to be offering a libation to the Muſe. Roman work. 5/16ths by 4/16ths. (322.)

No. 307.

INTAGLIO on pale ſard—the ſtone ſquare, with the corners rounded. A female profile maſk of tragic or heroic character. Greek or Greco-Roman. Of expeditious but very artiſtic work. 5/16ths by 4/16ths. (323.)

No. 308.

CAMEO in precious ſardonyx of three layers. The Virgin and Child ſeated under a rich "gothic" canopy. Highly finiſhed work, probably German or Flemiſh. Circa 1490. This ſplendid cameo is one of the few ſpecimens extant of mediæval glyptic art. It was formerly ſet on the ſummit of the cover of the jewelled cup, No. 656 in this Collection, where it had been for at leaſt two hundred years; originally, however, it was moſt likely ſet as a pendent jewel. The ſtone is the fineſt antique ſardonyx, and probably originally had a Greek or Roman engraving, which was effaced to admit of the preſent repreſentation. $1\frac{1}{4}$ in. by 1. (324.)

No. 309.

SMALL ONYX CAMEO of two layers. Roman work. Head of the young Hercules; the noſe fractured. $\frac{7}{8}$ by $\frac{5}{8}$. (325.)

No. 310.

INTAGLIO on cornelian. Head of Omphale, clad in the nebris or lion's ſkin of Hercules. A beautiful gem, of fine Greco-Roman work, of the Auguſtan period. 1 in. by 11/16ths. (326.)

No. 311.

HEAD OF APOLLO, crowned with a myrtle wreath. Intaglio on a deep, brown red ſard. This exquiſite little gem is of the very higheſt ſtyle of Greek glyptic art. It is undoubtedly by one of the great antique artiſts. The execution is finiſhed to the utmoſt point of elaboration, and yet with a freedom and deciſion of manipulation, which is little leſs than miraculous. The ſtone is of great beauty and rarity. ½ in. by ⅜ in. (327.)

No. 312.

CABOCHON INTAGLIO on fine dark brown ſard. A ſtanding draped figure leaning againſt a column, holding up two ears of corn in one hand, and one in the other hand hanging downwards. Doubtleſs, the Goddeſs or Genius of Abundance. Fine Roman work. ⅝ in. by 5/16ths. (328.)

No. 313.

INTAGLIO on dark hair-brown ſard. Upright oblong or ſquare, with the corners rounded. Early Greek or Etruſcan work of unuſual delicacy. Hercules ſeated on a rock, his head leaning on his hand, the other hand reſting on his club. In front, three circular objects with a ribbon or filet hanging from them, or elſe the ſtalk or branch of a tree. Around the head of the figure, following the ſhape of the ſtone, is an inſcription of ſix letters in ancient Greek or Etruſcan characters, the import of which is not certain. It is poſſible that the three circular objects to the right may repreſent the golden apples of the Heſperides, in which caſe, the ſubject of the gem would be Hercules repoſing after he had ſucceeded in obtaining the coveted fruit. The ſtone is ſurrounded by the uſual early ſtriated border. ½ in. by 7/16ths. (329.)

No. 314.

MINUTE INTAGLIO on red ſard. A draped female figure ſeated on an ear of corn. This truly wonderful little gem muſt have been engraved almoſt entirely with the point of the diamond; the figure, though not more than one-eighth of an inch high, is exquiſitely finiſhed and full of beauty. Gems of this extreme minuteneſs are of great rarity, and were evidently "*tours de force*" of the glyptic art. Roman period. 9/32nds by $\frac{1}{4}$ in. (330.)

No. 315.

CAMEO in very high relief. Buſt of a female holding a tragic maſk in her hand. Probably, the Muſe Thalia. Roman work. Fine ſardonyx of two layers. $\frac{7}{8}$ in. by $\frac{3}{4}$ in. (331.)

No. 316.

CAMEO in low relief. A half draped nymph ſeated on a rock. Perhaps a fragment of a larger compoſition, reduced to an oval ſhape in recent times. Sardonyx of two ſtrata. 9/16ths by 6/16ths. (332.)

No. 317.

INTAGLIO. Nude walking figure of Omphale, carrying the club of Hercules—the lion's ſkin thrown over her ſhoulders. Fine Roman work on red ſard. $\frac{3}{4}$ in. by $\frac{1}{2}$ in. (333.)

No. 318.

INTAGLIO. Head of Æſculapius. A ſplendid Greco-Roman gem. Red ſard. $\frac{3}{4}$ in. by $\frac{3}{4}$ in. (334.)

ANTIQUE GREEK AND ROMAN GLASS WARES.

No. 319.

FLASK, with handle—dark greeniſh glaſs; the bulb, or body, ſurrounded with oblique ſpiral flutings, produced by the piece being blown into a mould. The handle of this flaſk is particularly worthy of notice, from the ſkilful manner in which the molten material has been made to aſſume beautiful curves, irregularly balanced, but full of artiſtic feeling. —Roman work. (63.)

Nos. 320, 321, 322, 323, and 324.

FIVE ROMAN "*LACHRYMATORIES*," OR "*UNGUENTARIÆ*," in common glaſs, of various ſhapes, all richly iriſated. The preſent ſpecimens are all perfect: many ſimilar ones, however, are found fuſed and contorted; ſometimes, as many as three or four being found attached together, in a half melted ſtate. This has reſulted from their having been burnt with the corpſe on the funeral pyre. Theſe ſmall bottles were formerly believed to have been intended to contain the tears of the mourners; they are now, however, with more likelihood, ſuppoſed to have contained perfumes. (64, 65, 66, 67, and 68.)

No. 325.

BOTTLE, with ſhort neck ornamented with blue lines mounted with chaſed bronze bands and tripod ſtand.

No. 326.

LACHRYMATORY, a ſmall cup and one other piece.

No. 327.

TEN PIECES OF VITRIFIED GLASS of various colours.

No. 328.

TWO CUPS AND AN INTAGLIO in irideſcent glaſs.

No. 329.

SIXTY-FIVE PIECES OF VITRIFIED GLASS, and a minute ivory figure.

No. 330.

SMALL "*PHIALE*," OR "*LACHRYMATORY*;" *a* ſplendid ſpecimen of iridiſcence. Roman work. Length, 3 in. (69.)

Nos. 331 and 332.

TWO SMALL BULBED-SHAPED PHIALS, with ſtraight necks, in plain glaſs. Roman period. Probably, *lachrymatories*, or *unguentariæ*. (70 and 71.)

No. 333.

GLOBULAR BOTTLE, in light, greeniſh-tinted glaſs, with two ſmall loop handles, through which are paſſed braſs rings, which in turn hold a ſwing handle, formed from a flat ſtrip of bronze. Roman period. A rare and remarkable ſpecimen. Diam., $3\frac{1}{2}$ in. (72.)

Nos. 334 and 335.

TWO SMALL PHIALS, in light blue glaſs. Roman period. (73 and 74.)

No. 336.

SIMILAR SMALL PHIAL, in light blue glaſs, ſurrounded by a ſpiral cord of opaque white glaſs. The lip, or upper part of the neck, fractured. (75.)

Nos. 337, 338, 339, and 340.

FOUR SMALL CIRCULAR CONVEX GLASS BUTTONS, reſpectively in blue, opaque yellow, pearl, white, and light greeniſh glaſs: with bronze ſhanks. Roman period. Diam., $\frac{3}{4}$ in. (76, 77, 78, and 79.)

No. 341.

SMALL GLOBULAR, OR BULB-SHAPED "*PHIALE*," with ſtraight neck. Dark purple glaſs. Roman period. (80.)

No. 342.

SMALL, GLOBULAR, AMPHORA-SHAPED FLASK, OR "*PHIALE*," with two ſmall loop handles, near the neck. The ground of dark blue glaſs ſurrounded with a wide belt of zigzag ornament, in light greeniſh turquoiſe and yellow, and with ſeveral bands of opaque yellow; the lip edged with turquoiſe glaſs. Antique (Greco-Egyptian?) manufacture, in fine preſervation; probably an *unguentarium*. Height, $2\frac{7}{8}$ in.; diam., 2 in. (81.)

No. 343.

SMALL GLOBULAR FLACON, of nearly ſimilar deſign to the preceding. The ground of blue glaſs, with an elaborate zone of zigzag ornament. The ſurface eroded and iriſated. Height, $2\frac{3}{4}$ in.; diam., $2\frac{3}{8}$ in. Greco-Egyptian? (82.)

No. 344.

SMALL EWER, with handle, and compreſſed trefoil lip, in dark blue tranſparent glaſs, ſurrounded by bands, or filets of opaque yellow. Surface ſlightly eroded. Height, $3\frac{1}{4}$ in. Greco-Egyptian glaſs. (83.)

No. 345.

CYLINDRICAL *PHIALE*, OR "*ALABASTRON*." Dark blue glaſs, covered with zigzag pattern, in opaque white and yellow. The ſurface ſomewhat eroded and iriſated. Length, $4\frac{3}{8}$ in. Greco-Egyptian. (84.)

No. 346.

SMALL *PHIALE* of ſimilar ſhape to the preceding piece, with two ſmall loop handles attached. The ground dark greeniſh blue, ſemi-opaque glaſs, with a deep belt of parallel zigzag bands in turquoiſe and yellow. Length, $3\frac{1}{4}$ in. Greco-Egyptian. (85.)

No. 347.

PHIALE OR *ALABASTRON*, elongated bulb-ſhaped. The ground tranſparent blue glaſs, covered with waves or imbricated ornaments in opaque white and yellow. Length, $4\frac{3}{4}$ in. Greco-Egyptian. (86.)

No. 348.

VERY SMALL GLOBULAR *PHIALE*, the ſides ſlightly compreſſed, and with two ſmall loop handles; a filet of opaque yellow round the lip, and a large circular ſpot or dot in the centre, on each ſide. Height, 1½ in.; width, 1½ in. *Pâte*, ſemi-opaque blue. Antique (Greek?). 87.

No. 349.

MINUTE EWER, with handle in blue glaſs, ſurrounded with zigzags in opaque yellow; the ground black, or dark blue opaque glaſs. Probably, an ornament for a necklace. Greco-Egyptian. Height, ¾ in. (88.)

No. 350.

STYLUS, for writing, in tranſparent blue glaſs, ornamented with zigzags in white. Length, 6 in. Antique Greek work. An unique? and moſt curious ſpecimen in perfect preſervation. (89.)

No. 351.

HEMISPHERICAL, OR INVERTED CONCOIDAL-SHAPED BOWL. Diam., 6¼ in.; height, 3½ in. Antique Roman "*Millefiore*" glaſs. This remarkable ſpecimen, one of the moſt important of its claſs now extant, although broken into numerous pieces, is complete—*i.e.*, none of the fragments are miſſing. The ground is a brilliant light, bluiſh-green tranſparent glaſs, mainly filled in with radiating ſtars of yellow, white, &c. In addition to theſe, however, there are numerous ſharp, angular patches, inſerted in the manner of a "*breccia*," of blue, white, orange, and gold powdered glaſs, and alſo long pipes or canes of *laticinio* work. The margin is bordered by a narrow filet of pale lilac-coloured tranſparent glaſs.

The greater part of the ſurface is ſtill covered with its iridiſcent oxydated patina, a ſmall portion only, on one ſide, having been poliſhed to diſplay the original brilliant colour. Purchaſed at Rome in 1859, but originally brought from Naples. (90.)

No. 352.

FLACON, OR PERFUME BOTTLE, in the ſhape of a dried date. Length, 2 in. Antique Roman glaſs. This very remarkable ſpecimen is an imitation in glaſs of the dried fruit. Both in colour and form it is truthful, even to deception, and, in all probability, was moulded on an actual date. Purchaſed in Rome in 1859. (91.)

No. 353.

DICE, in antique blue glaſs; iriſated. (92.)

No. 354.

SMALL CIRCULAR TRAY, OR LID OF A *PYXIS*, in ſemi-opaque glaſs, of mottled or marble brown and yellow tint, in imitation of onyx or jaſper. Roman. Diam., 2 in. (93.)

No. 355.

SMALL SQUARE TESSERA, of blue glaſs, in which is inlaid or incruſted a figure of a hawk, in glaſs of various colours, imitative of the natural plumage of the bird. It is very difficult to deſcribe this moſt rare and admirable ſpecimen of the ancient glaſs-workers' ſkill; nothing analogous has ever been executed in glaſs in modern times, and the exact method by which the various-tinted glaſſes have been inſerted

into the blue maſs, is by no means quite obvious, though the general principle is known. The preſent ſpecimen is, to all appearance, a ſlab, or lateral ſegment, ſawn off a thicker piece—probably a cube or long priſm. (94.)

No. 356.

SMALL OVAL SLAB, OR TESSERA, probably originally ſet in a ring, $\frac{5}{8}$ by $\frac{3}{8}$; blue glaſs, with an encruſted figure of a parrot in natural colours. (95.)

No. 357.

SMALL SQUARE SLAB, ſimilarly encruſted with a figure of a parrot. In this ſpecimen, the enamels, of varied green, yellow, and red tints, are well preſerved, but the gold filet has diſappeared. (96.)

No. 358.

SMALL OVAL *PLAQUE*, ſet in gold as a ring. Antique encruſted glaſs. A *palmette* ornament and a bird, in red, white, and yellow, on blue ground. From the Hertz collection. (97.)

VENETIAN GLASS WARES.

No. 359.

CYLINDRICAL, OR PAIL-SHAPED, BEAKER—enamelled Venetian glaſs. Circa 1490. The entire ſurface of the glaſs is covered with a continuous frieze—a pattern of a Triton flanking a candelabrum ſupporting a *cartouche*, on which is perched a ſpread eagle, alſo accompanied by beautiful ſcroll foliage. The enamels are of the moſt varied and brilliant colours. Purchaſed in Rome, 1859. (63 a.)

No. 360.

MINIATURE PICTURE ON GLASS—Italian work. Circa 1490. The ſubject of this intereſting and rare work is the preſentation in the Temple—a crowded compoſition of many figures in the ſtyle of a miſſal painting, and in all probability executed by an artiſt accuſtomed to work on vellum. The painting is executed in diſtemper at the back of the glaſs; the draperies and acceſsories, however, are all put in in gold leaf, the folds and details being produced by etching with a needle through the film of gold down to the glaſs, and afterwards filling in or backing the entire deſign with a coat of dark colour. The effect of the dark lines of the etching on the gold ſurface is ſomewhat analogous to that of niello-work on ſilver. Height, 5 in.; width, $3\frac{1}{2}$ in. (64 a.)

No. 361.

A JAR—black and white *Schmeltze* glaſs. Mounted with rim. Height, 14 in.

No. 362.

A VENETIAN FIGURE of a Moor, holding a cornucopia. 11 in. high.

MAJOLICA WARES.

No. 363.

SMALL PLATE. Urbino ware. Deucalion and Pyrrha, throwing the ſtones over their heads. Reverſe inſcribed, "*Deocaleon e Pirra.*" A bright and perfect little ſpecimen. Diam., $6\frac{3}{4}$ in. (134.)

No. 364.

FLAT PLATE. *Urbino* or *Caſtle Durante* ware. Circa 1530. "*Majolica iſtoriati.*" The ſubject, which fills the entire ſurface of the plate, repreſents Ino and Athamas deſtroying their children. This brilliantly

painted piece is an early and very fine ſpecimen of Franceſco Xanto; executed before 1531, in which year he adopted the plan of ſigning and dating all his works. Above, in front, is ſuſpended a ſhield of arms, bearing three creſcents, conjoined on a field azure. Reverſe inſcribed, "*De Ino e Athamāte ī furiate, fabula.*" Colours and glaze very brilliant. Diam., 10½ in. (135.)

No. 365.

COPPA PUERPERA, OR CAUDLE CUP, with flat cover, complete. Urbino ware. Circa 1530. A complete and beautiful ſpecimen of an utenſil ſeldom found perfect. The flat cover, which is intended to ſerve ſeparately as a ſalver or plateau, is painted with a bedroom interior ſubject—a lady, near her *accouchement*, is attended by the nurſes; whilſt an aſtrologer, holding a celeſtial ſphere, is conſulting the ſtars, which are ſeen through an open arcade. The border is ſurrounded by a raiſed moulding, and a painted wreath of green leaves. The bottom of the cup has a ſubject of nurſes clothing the new-born babe. This latter painting is ſurrounded by an elegant border of interlaced work, in white enamel. The centre of the cup is alſo decorated in white, with interlaced ſcroll-work, and the foot and lip are ſurrounded with wreaths of green leaves. Probably the work of Guido Durantino. Height, 4¼ in.; width, 7¾ in. (136.)

No. 366.

CUP OR GOBLET, probably a "*Coppa puerpera*," without the cover. Deruta ware. Circa 1510–20. Decorated with bold arabeſque ornaments. Dolphins, *Maſcheroni, palmettes, &c.*, in dark blue outline, on white ground. Height, 5¼ in.; diam., 5½ in. (137.)

No. 367.

SQUARE FLASK, OR JAR. Inciſed Majolica ware. "*Majolica Sgraffiato.*" Circa 1500. Richly decorated with ſcroll foliage, animals, Armorial bearings, &c., and with ſcrolls bearing the motto, "*Procul eſte profani.*" The locality of manufacture of this characteriſtic variety of pottery is unknown, and the technical proceſſes of fabrication are entirely different to thoſe of the ordinary Majolica wares. The ground or body of the ware is of red or brown clay; whilſt ſtill unfired, a thin coating of white clay is ſpread over the ſurface, and the deſign is then ſcratched or engraved, with a ſteel inſtrument, through this ſuperficial layer, down to the brown clay beneath. The piece is then fired, and a tranſparent vitreous glaze, which revives or deepens the colour of the clays, is afterwards added, and fuſed by paſſing the piece a ſecond time through the furnace, tranſparent coloured enamels being floated into the glaze at this operation. Height, 8 in.; width, 4 in. (138.)

No. 368.

LARGE CIRCULAR PLATEAU. Deruta ware. Circa 1500–20. Diam., 15½ in. This very original piece is decorated with a ſubject of the Annunciation, within an interior of Italian *quattro-cento* architecture. This is again encloſed within an architectonic framework, combined with beautiful ſcroll ornament, covering the reſt of the ſurface. The colour ſhows a predominance of rich tranſparent orange, relieved by deep blue. The flat ſurface tints, or grounds, are alternately white, blue, and orange—the white being made to tell with increaſed brilliancy by being "*piqué*," or diapered with ſtars and points in white enamel. Reverſe, yellow enamel. (139.)

No. 369.

LARGE PLATEAU. Faenza, or Deruta ware. Circa 1490. Diam., 14¾ in. In the centre, a buſt portrait of a warrior in armour. Border painted in compartments divided by radiating lines, the compartments filled in with peacocks'-feather pattern, and ſcroll foliage, on rich orange ground. Diſtinguiſhed by extreme depth and brilliancy of the blue and orange pigments. Reverſe, decorated in orange and blue. A rare and remarkable early ſpecimen. (140.)

No. 370.

DEEP TAZZA, OR BOWL PLATE. Faenza ware. Circa 1500–20. Diam., 10½ in. In centre, conjoined hands on a deep blue ground, ſurrounded by radiating *gadroons*, grounded alternately deep blue and rich golden yellow. This is in turn encircled by a band of orange. The border is grounded light blue, and pencilled with a delicate *palmette* pattern in white, touched with orange and green. Reverſe decoration in blue and orange, and with a well-known manufacturer's mark, conſiſting of a barred circle. In depth, intenſity of colour, and perfection of glaze, this piece cannot be ſurpaſſed. (141.)

No. 371.

PLATEAU, with raiſed medallion centre. Faenza ware. Circa 1500–20. The medallion painted with a female profile portrait, and a ſcroll, inſcribed "*Puliſena;*" this is ſurrounded by zones of foliated ornament, on a vivid orange ground. The narrow margin of the plate alſo decorated with a ſimilar zone. Reverſe covered with decoration in blue and orange, and, in centre, the monogram of the artiſt—an "M"—with a tranſverſe interſecting bar, or "*paraphe.*" This piece

is a beautiful ſpecimen of an early maſter, many of whoſe works are extant. Diam., 12¼ in. (142.)

No. 372.

OVIFORM EWER. Majolica of Savona. Seventeenth century. Height, 10 in.; diam., 4½ in. Pale bluiſh white enamel glaze, rudely painted with flowers, *&c.*, in blue. Underneath the foot, a manufacturer's mark, conſiſting of a ſhield of arms painted in blue. The beautiful form of this piece is worthy of the beſt epoch of the Majolica, and was evidently originally deſigned at an earlier period. The coloured glaze and decoration reſemble thoſe of the contemporary *fabrique* of Nevers.

No. 373.

DEEP BOWL-SHAPED PLATE. Gubbio ware, by Maeſtro Giorgio. Circa 1520–30. Decoration in relief of oblique *gadroons*. In the centre, the ſacred monogram, "I.H.S.," alſo in relief, and ſurrounded with rays, copiouſly enriched with gold and ruby luſtres. Reverſe, concentric lines in gold luſtre. Unſigned. Purchaſed at La Fratta, near Gubbio, in April, 1859. (144.)

No. 374.

SMALL CUP, OR BOWL-SHAPED PLATE. Faenza ware. Circa 1510. The centre painted with a ſtanding figure of St. Sebaſtian, tied to a tree. Border of exquiſite arabeſques, on brilliant orange ground, and with filets or ſtrings of pearls. Exterior, decorated with ſcale pattern in orange and blue. This beautiful piece is one of the moſt perfect ſpecimens known of the maſter of the ſignature "I. P." Purchaſed in Florence, April, 1859. (145.)

No. 375.

LARGE CISTERN, with ſcroll handles. Diam., 16 in., height, 9 in. Shape polygonal (of twelve ſides), ſtanding on a plinth or pedeſtal of groteſque maſks in relief. The margin encircled by a boldly modelled egg-and-tongue moulding. The decoration of this rare and important piece is in blue, and a warm olive *griſaille* tint. The bottom of the ciſtern is painted with a ſpirited mythological compoſition of four figures, with a landſcape apparently after Giulio Romano. The ſides, within, are decorated with a beautiful fret or arabeſque diaper, in *griſaille* and white, on blue ground; and the exterior is alſo diapered with blue and white. The entire aſpect of the piece is very original, and unlike any ſpecimen hitherto obſerved. It is, probably, to be referred to the manufacture of Viterbo. Circa 1540. Purchaſed in Florence, 1859. (146.)

No. 376.

CIRCULAR PLATEAU, with raiſed medallion centre (ſtand for the ewer). Diam., 16 in. Majolica of Urbino (or Peſaro?). Circa 1540–50. This beautiful ſpecimen is of the fineſt period, and *technique* of the Majolica manufacture. It is painted "*Sopra bianco*"—*i.e.*, on a ground of white enamel, with zones of ſpirited groteſques, in the ſtyle of Giovanni da Udine. The *umbilicus*, or medallion in the centre, filled in with a compoſition of St. John, the Evangeliſt, writing his goſpel, executed in blue *camaieu*, and encircled with elegant decorated mouldings. The reverſe is ornamented in the ſame way, with groteſques. Purchaſed in Florence, 1859. (146 a.)

No. 377.

SMALL BOWL-SHAPED TWO-HANDLED VASE, OR SALT-CELLAR. Majolica of Urbino.

Circa 1560. Painted with groteſques ("*Sopra bianco*"). The interior grounded blue. (147.)

No. 378.

LARGE SQUARE PAINTED *PLAQUE*, with moulded border. Height, 17½ in.; width, 15½ in. Majolica of uncertain *fabrique*. Signed on the reverſe with "C." or "G.," and date, 1571. Subject, the angel ſaluting the Virgin. In the upper part, the Almighty, in clouds, with the Holy Spirit, as a dove. Vigorouſly painted, in the manner of Zuccaro. Purchaſed in Florence, 1859. (148.)

No. 379.

LARGE BOWL-SHAPED PLATE. Diam., 16½ in. Subject, a combat of two knights on horſeback, in full armour, with three Turks, armed with ſcymitars and bows and arrows. A remarkable ſpecimen, of uncertain manufacture of circa 1500–20. (149.)

No. 380.

DEEP PLATE. Subject, Meleager and Atalanta. Very rich in colour.

No. 381.

TAZZA, with a ſubject from the Book of Geneſis.

PERSIAN ENAMELLED WARE.

No. 382.

LARGE JUG, OR EWER, with handle. Ancient Perſian enamelled *faïence*. White ground, painted with conventionalized roſes or carnations, and Perſian tulips outlined in black and filled in with blue, green, and orange enamels. Height, 11¾. in. (150.)

No. 383.

LARGE BOWL, of the ſame ware; painted, inſide and out, in ornamental compartments, alternately grounded white and dark blue, and with roſes and tulips, arabeſque ornaments, *&c.*, in turquoiſe, and two tints of green and dark purple. This is one of the largeſt ſpecimens of this beautiful ware known to exiſt. Height, 11 in.; diam., 17¼ in. (151.)

PALISSY WARE AND GERMAN ENAMELLED STONEWARE.

No. 384.

OVAL PLATEAU. In the centre is a ſunk pool, grounded with ſplaſhed enamels of green, blue, and mulberry brown tints; from this, a double row of radiating flutes, or ſinkings, tends towards the margin, connected by bands, or ſtrings, of *Guilloche* work. The inner range of flutes is grounded white; the outer, mulberry; and the *Guilloche* work, blue. The lip, or margin, of the piece is cut into Vandykes. A fine and rare ſpecimen of the moſt taſteful variety of Paliſſy's pottery. Length, 18¼ in.; height, 9¾ in. (152.)

No. 385.

CYLINDRICAL *CRUCHE*, with pewter cover. German enamelled ſtoneware. Circa 1590. This elegant piece is of the variety called "*Franconian*," or *Nuremberg*, ware. The ground is a light, cool drab grey, and the ornamentation conſiſts of ſquare *cartouche* compartments, with *Amorini*, animals, and large maſks in relief; picked out in red, green, white, black, and brown enamel tints and gold. In the *cartouche*, in front, is a monogram, or houſe-mark, compoſed of an "H S," with a croſs, or vertical bar. Height, 7 in.; diam., 4½ in. (153.)

ENAMELS.

No. 386.

SQUARE *PLAQUE.* Centre piece of a *triptych.* Subject, the Entombment. Early Limoges enamel. Circa 1500. Enamel "*fur paillon,*" heightened with gold. This ſplendid *plaque* is one of the fineſt ſpecimens extant of the earlieſt painted Limoges enamels, and is probably the work of *Nardon Penicaud.* The figures have a peculiar individualized character—ſhort in proportion, and homely in type, but of the utmoſt brilliancy in colour, and perfect execution. Reverſe, dark violet enamel. Height, $10\frac{3}{4}$ in.; width, $9\frac{3}{8}$ in. (180.)

No. 387.

ARCHED, OR CIRCULAR-TOPPED *PLAQUE,* in its original gilt bronze frame, enriched with knot ornaments, let into an outer leather frame, ſtamped with *fleurs-de-lys,* forming a complete "*pax.*" Enamel on "*paillon,*" heightened with gold. Circa 1480–1500. An early ſpecimen of the Limoges painted enamels, executed like the previous piece. The ſubject, Chriſt in the houſe of Simon the Phariſee, the woman anointing his feet with the box of ointment. Entire ſize of the *pax,* $7\frac{1}{2}$ by $6\frac{1}{2}$. (181.)

No. 388.

SMALL CIRCULAR-TOPPED *PLAQUE.* Same period as the preceding piece. Chriſt on the knee of the Virgin, with St. John and Mary Magdalene.

School of Nardon Penicaud. Reverſe, tranſparent violet enamel. Height, $3\frac{3}{4}$ in.; width, 3 in. (182.)

No. 389.

ARCHED, OR CIRCULAR-TOPPED *TRIPTYCH.* Complete; early Limoges enamel. Circa 1500–20. The centre compartment has the ſubject of the Nativity—the Virgin, kneeling, adores the infant Saviour; Joſeph, with a lantern, ſtands near, whilſt ſhepherds are ſeen kneeling. and looking through a doorway. The "*volet*," or door on the left, has a prophet, or one of the magi, kneeling, and two figures behind him, with a fantaſtic background of architecture—the Virgin and Child appearing above in the ſky. The other *volet* has two richly-dreſſed female figures in an attitude of adoration—probably ſybils foretelling the birth of Chriſt. The *plaques* are mounted in the original painted wood frame. Height of centre *plaque*, $9\frac{3}{4}$ in.; width, 7 in. Entire width of *triptych*, opened, including frame, 20 in. This ſpecimen, important from its ſize and genuine ſtate, is of the period of the early Penicauds, but coarſer in execution than the known productions of the older members of that family. (183.)

No. 390.

PLAQUE, repreſenting an angel ſtanding on clouds. The figure, painted in *griſaille*, is on a deep crimſon brown or black enamel ground; the clouds are waſhed with tranſparent enamel purple; the fleſh ſlightly tinted in colour, the hair light brown, and the wings pink, purple, green, warm light brown, and blue. The hem of the drapery is ſlightly touched with gold. The deſign of this figure is eſſentially Italian, and has ſomething of the ſculptureſque character of the maſters anterior to Raffaelle. Height, $9\frac{1}{4}$ in; width, 7 in. Reverſe,

reddiſh brown tranſparent enamel. Limoges enamel. Circa 1530–40. (184.)

No. 391.

PLAQUE, "*en ſuite*" with the preceding. An angel ſeated on clouds, with back turned towards the ſpectator, and pointing upward with one hand. Black, or purple-brown ground. The drapery waſhed with a light, tranſparent, warm, hair-brown tint; the wings coloured pink, purple, and blue. This piece, like the preceding one, is clearly of Italian deſign. (185.)

No. 392.

PLAQUE, by the ſame hand as the preceding; tinted in the ſame manner. Subject, St. Chriſtopher carrying the infant Saviour over the ſtream. Inſcribed, "*S. Chriſtofle.*" In every reſpect ſimilar in ſtyle and *technique* to the preceding piece. Height, 9 in.; width, 7 in. It is probable that theſe three pieces are early works of P. Courtois. They are unſigned, but have many points of reſemblance to the known works of that maſter. The colouring, eſpecially in the predominance of cold violet purple tints, is identical. They were moſt likely painted before 1550. (186.)

No. 393.

SQUARE *PLAQUE*. Sinon captured, and brought into Troy. Figures in *griſaille*. Landſcape tinted with cold green; the ſky, blue. Very delicately painted, and, from the manner of execution, and peculiar ſombre grey tint, moſt likely of the early time of P. Courtois. Reverſe, colourleſs enamel. 6 in. ſquare. Circa 1550. (187.)

No. 394.

PLAQUE. Deſcent from the Croſs, in "*griſaille*," ſlightly tinted and heightened with gold. By Pierre Courtois. Circa 1550–60. This beautiful *plaque* may be taken as a perfect ſpecimen of the maſter. The ſomewhat cold, yet harmonious and tranſparent colour, gives an air of ſolemnity, quite in harmony with the ſubject. The compoſition diſplays an acquaintance with the great Italian ſcholars of M. Angelo, ſomewhat influenced, in addition, by the ſchool of Fontainebleau, and may poſſibly be original. This piece is of very finiſhed execution. The frame, in ebony, is of the ſeventeenth century. Height, 6 in.; width, $4\frac{3}{4}$ in. (188.)

No. 395.

LARGE OVAL DISH, OR PLATEAU. *Griſaille* enamel, ſlightly tinted with colour, and enriched with elaborate arabeſque gilding. By Pierre Courtois. The ſubject, which fills the entire centre of the diſh, repreſents Noah and his family, and the animals, iſſuing from the Ark, copied from a print by "Marc Antonio," after Raffaelle. This is ſurrounded by a double border of arabeſque ornament. On the reverſe of the piece, is painted a *cartouche* of maſſive ſtrap-work, with bold maſks, *&c.* In the centre, Noah ſacrificing. The piece is ſigned, "P. Curteys," and has, in addition, the monogram of Marc Antonio. On the front of the piece is alſo painted a ſhield of arms, within a circular wreath. Length, 19 in.; width, 14 in. (189.)

No. 396.

OBLONG *PLAQUE*. The Trojans dragging the horſe into the city. *Griſaille*. The fleſh ſlightly tinted. A compoſition of much energy, highly

finiſhed. Probably by P. Courtois. Circa 1550–60. Length, $7\frac{1}{4}$ in.; width, $4\frac{1}{4}$ in. This *plaque* probably formed part of a *coffret*. (190.)

No. 397.

OBLONG *PLAQUE*. *Griſaille*, touched with gold. The fleſh ſlightly tinted. Phæton, driving the car of Phœbus. Length, 6 in.; width, $3\frac{3}{8}$ in. *Plaque* from a *coffret*. (191.)

No. 398.

PLAQUE, apparently of ſimilar deſtination. Phæton thrown out of his car. Not ſigned, but moſt likely by P. Remond. *Plaque* from a *coffret*. Reverſe, reddiſh brown tranſparent enamel. (192.)

No. 399.

PLATE, in *griſaille*. Subject, the Temptation: Adam giving Eve the forbidden fruit. Underneath is written, "Geneſe iii." Beautiful border of *cartouche* ſcrolls and maſks. On the reverſe, is a medallion, in which is inſcribed, P. Corteys, ſurrounded by maſſive *cartouche* work, pendant wreaths, lions' heads, and ſatyrs' maſks in colours. Rich border of arabeſques, in gold. Black, or purple brown ground. A ſuperb and moſt brilliant plate, from the Bernal Collection. Diam., $8\frac{1}{2}$ in. Circa 1550–60. (193.)

No. 400.

SMALLER PLATE. The ornamentation of ſimilar pattern to the preceding. In centre, a ſubject of a lover and his miſtreſs. By P. Courteys. Reverſe, *cartouche* ornaments and maſks. Margin of rich arabeſque gilding. Diam., $7\frac{1}{4}$ in. (194.)

Nos. 401 to 406 inclusive.

SERIES OF SIX SMALL PLATES. *Grisaille.* The flesh tinted. The work of P. Courteys. Subject, allegorical representations of the months (April to September), copied from engravings by Etienne de l'Aulne, interspersed with beautiful arabesque gold pencilled ornaments, animals, birds, &c. The reverses decorated with interlaced strap-work, alternating with arabesques, animals, small cameos, &c., in gold. Each piece has the initials, "P. C.," in gold, on the reverse. A most beautiful and perfect series. (Nos. 195 to 200 inclusive.)

No. 407.

LOZENGE-SHAPED *PLAQUE.* An ideal female head in colours. Inscribed, "*Helene.*" Length, $7\frac{3}{4}$ in.; width, $6\frac{3}{4}$ in. An early work of Leonard Limosin, intended as an insertion into some article of furniture. (201.)

No. 408.

SIMILAR *PLAQUE.* Head. Inscribed, "*Pantasile.*" Same size. By Leonard Limosin. (202.)

No. 409.

SQUARE *PLAQUE.* Three-quarter figure of a richly dressed female, within a circular wreath. Enamel, in transparent colours, richly gilded. On a riband scroll is inscribed, "*Sybila Cumana.*" By Leonard Limosin. Circa 1540. (203.)

No. 410.

SIMILAR *PLAQUE.* Inscribed, "*Sybile Europa.*" (204.)

No. 411.

SIMILAR *PLAQUE*. Inſcribed, "*Sybila richea.*" Theſe *plaques* are ſome of the moſt charming ſpecimens of the early time of Leonard Limoſin. They are moſt brilliant and harmonious in colour, and, although mannered in drawing, are full of graceful elegance of ſtyle. (205.)

No. 412.

PLAQUE. The ſtem of *Jeſſe*. The Patriarchs are repreſented each with a ſceptre in his hand, and a ſcroll inſcribed with his name. In the upper part of the *plaque*, the tree terminates in a lily, on which, within an oval nimbus, ſurrounded by a wreath, ſtands the Virgin, with the Child in her arms. Enamel, in colours, richly gilt. In the light, clean, brilliant ſtyle of colour of Leonard Limoſin (by whom it was, doubtleſs, painted). Height, 9¼ in.; width, 7 in. (206.)

No. 413.

PLAQUE. Same ſeries. The death of the Virgin. Circa 1550? Same ſize. In the upper part of the compoſition is the Virgin kneeling, and being crowned, by God the Father, and the Saviour, the Holy Ghoſt, as a dove, deſcending. Alſo by Leonard Limoſin. (207.)

End of Third Day's Sale.

Fourth Day's Sale on Tueſday, April 16th, 1861,

AT ONE O'CLOCK PRECISELY.

ENGRAVED GEMS.

No. 414.

INTAGLIO. The Three Graces. Roman work on ſtriped ſard. $\frac{3}{4}$ in. by $\frac{5}{8}$ in. (335.)

No. 415.

INTAGLIO. "*Gryllus*," compoſed of a full-faced portrait head of a young man, to which two other heads in profile, apparently of philoſophers, are conjoined; over the head of the young man are the head and wing of an eagle, and beneath his neck, forming the buſt, are a lion's and a ram's head conjoined. In the field of the gem is a lyre, the club of Hercules, and a trident, round which a ſerpent is twined. Roman work. Splendid brown ſard. 1 in. by $\frac{3}{4}$ in. (336.)

No. 416.

INTAGLIO. Portrait head, ſomewhat reſembling Mæcenas. A fine Roman portrait gem. Unfortunately the ſtone (originally a red ſard?) has been ſpoilt by the action of fire. $\frac{3}{4}$ in. by $\frac{5}{8}$ in. (337.)

No. 417.

INTAGLIO. Vulcan ſeated on a chair, with a hammer in his hand; before him a pillow trophy of arms. Roman work, on a beautiful cornelian. $\frac{3}{4}$ in. by $\frac{5}{8}$ in. (338.)

No. 418.

INTAGLIO. Head of Priam. Onyx or chalcidony. Fine Roman work. $1\frac{1}{8}$ in. by $\frac{7}{8}$ in. (339.)

No. 419.

CAMEO. Head of Minerva, wearing a helmet with a high plume or creſt. Splendid ſardonyx of two layers. This magnificent gem was found in Sicily; it is of the pureſt Greek work. The upper or cacholong layer of the ſtone has unfortunately ſlightly ſuffered from fire. Height, 1-9/16ths; width, $1\frac{1}{4}$ in. (340.)

No. 420.

CAMEO. Head or buſt of Ariadne. Over the ſhoulder is thrown a ſkin of a fawn, and the hair is bound with a filet of ivy. Sardonyx of three layers. Although compoſed in the ſpirit of the antique, this cameo is moſt likely an Italian work of the ſeventeenth or eighteenth century. Height, $1\frac{5}{8}$ in.; width, $1\frac{1}{4}$ in. (341.)

No. 421.

CAMEO. A bearded male head, wearing a hood and a wreath of olive leaves. Onyx of two layers. Roman work. Height, 1-3/16ths; width, $\frac{7}{8}$ in. (342.)

No. 422.

CAMEO. Laureated head of Auguſtus. A fragment. (The upper part of the ſtone only, containing the head; the lower part with the neck and buſt brokena way.) Coarſe white onyx of two ſtrata. A contemporary work of very ſtriking character; the workmanſhip preciſe and maſterly but ſlight, the cameo having probably never been entirely terminated. When complete, this cameo muſt have meaſured nearly 3 inches high by 2 inches wide. Somewhat more than half of the ſtone only remains. Purchaſed in Rome in 1859. (343.)

No. 423.

CAMEO. Bacchus, a ſtanding nude figure, embracing a draped Ariadne. This group is compoſed ſomewhat in the ſtyle of the Cupid and Pſyche of the Capitol. Roman work. Onyx of two layers—the lower one colourleſs and tranſparent. Height, $1\frac{3}{8}$ in.; width, 1 1/16th. (344.)

No. 424.

CAMEO. A nude figure of a nymph or bacchante in an elegant walking attitude, holding in the left hand a bunch of grapes; the head upturned, flanked on each ſide by a large lily or other flower growing erect on a ſhort ſtem, and nearly equal in height to the figure. Onyx of two layers—the ground black and opaque, the upper layer browniſh white and ſemi-tranſparent. Roman work. Height, $1\frac{1}{4}$ in.; width, 1 in. (345.)

No. 425.

CAMEO. Buſt portrait of a Roman youth. Splendid ſardonyx of two layers—the lower one fine tranſparent

brown ſard, the upper one of pure white cacholong. The head, entirely worked in the white ſtratum, is in very high relief. Found in Sicily. Height, $1\frac{5}{8}$ in.; width, 1 in. *(346.)*

No. 426.

LARGE CIRCULAR CAMEO. A lion's head in high relief, the margin of the ſtone ſurrounded by a raiſed border of egg-and-tongue moulding. This important cameo is carved in the moſt precious Oriental ſardonyx of three ſtrata, and is $3\frac{3}{4}$ inches in diameter. It is of bold and ſtriking Roman work, and was probably a boſs or ornament of a horſe-trapping. Purchaſed in Rome in 1859. *(347.)*

No. 427.

GRAND CAMEO. Hector reproving Paris. Compoſition of five figures in high relief. Antique onyx of two ſtrata—the lower one of tranſparent chalcidony. Length, $4\frac{1}{4}$ in.; height, $2\frac{5}{8}$ in. Both the material and the ſtyle of art diſplayed in this important cameo are apparently antique (of the Roman Imperial period). The ſubject, it is true, has ſeldom or never been found in ancient glyptic art, and is therefore oſtenſibly ſuggeſtive of a recent origin. The internal evidence of the work itſelf is, however, entitled to more weight than this ſingle fact of the rarity of the ſubject portrayed. The cameo, in any caſe a work of great value, is ſaid to have been found in Sicily. Acquired in Genoa, in 1859, from the repreſentatives of a Neapolitan prince then an exile. *(348.)*

No. 428.

FRAGMENT OF A LARGE CAMEO OR *BAS RELIEF* in onyx. A horſe's head in high relief; near it a bundle of lictors' rods, the ſhafts of two

ſpears, &c. Roman work. This remarkable fragment is apparently a portion of a ſquare tablet relievo, which, judging from the proportions of the horſe, cannot have been leſs than a foot ſquare, and may have been much larger. The compoſition of which it formed part was apparently a proceſſion or triumph of an emperor or conſul; from the arrangement of the bridle the horſe would appear to have had a rider rather than to have been yoked to a chariot. The fragment is of irregular triangular ſhape, its largeſt dimenſions being $3\frac{3}{4}$ in. by $3\frac{1}{4}$ in., and, meaſured diagonally, $4\frac{1}{4}$ in. The material, of one ſtrata only, has been ſubjected to the action of fire, and has alſo apparently lain in the ground in contact with ſome bronze object, which has communicated a green ſtain to the ſtone. (349.)

No. 429.

CAMEO. Buſt portrait of the Monk Savonarola. Contemporary Florentine work, identical in deſign, and probably by the ſame hand as the well-known intaglio in the Collection of the Uffizj. As a cameo of moſt beautiful workmanſhip and fine material, it is a work of greater importance than the gem alluded to. Purchaſed in Florence in 1859. Oriental ſard, *pommelé* of two bluiſh white layers. Height, $1\frac{5}{8}$ in.; width, $1\frac{1}{4}$ in. (350.)

No. 430.

BUST in full relief ("*ronde boſſe*") of Cupid or the infant Bacchus, in ſemi-tranſparent bluiſh chalcidony. Height, $3\frac{1}{2}$ in. (351.)

No. 431.

BUST OF THE EMPRESS JULIA. The margin of the ſtone ſurrounded by a raiſed filet. An exquiſite

and moſt highly-finiſhed contemporary Roman cameo. Sardonyx of three layers. Height, 1-1/16th; width, $\frac{7}{8}$ in. (352.)

No. 432.

INTAGLIO. Buſt of Ariadne. A ſplendid engraving on Oriental onyx of two layers. This beautiful gem has unfortunately been expoſed to the action of fire. Purchaſed in Rome in 1859. Height, $1\frac{5}{8}$ in.; width, $1\frac{1}{8}$ in. (353.)

No. 433.

A DRAPED FEMALE FIGURE carrying a bowl or patera. Perhaps the veſtal virgin, Tuccia, carrying water from the Tiber in a ſieve. Onyx of two layers. Height, $1\frac{3}{8}$in., width, $\frac{7}{8}$ in. (354.)

No. 434.

TWO REGARDANT COMIC MASKS OF FAUNS OR SATYRS. Cameo in onyx of two layers. Length 1 in.; height, 9/16ths. (355.)

No. 435.

FULL-FACED BUST OF CUPID. An exquiſite Roman work. Cameo, onyx of two layers. Height, 9/16ths; width, $\frac{1}{2}$ in. (356.)

No. 436.

HEAD OF THE YOUNG TIBERIUS. An admirable contemporary Roman work. Cameo in ſardonyx of two layers. Purchaſed in Rome, 1859. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. (357.)

No. 437.

DIANA LUCIFERA in a walking attitude, elaborately draped, with torches in her hands; the lower part of the ſtone wanting. Cameo, onyx of two layers. Roman work. Height, 1 in.; width, $\frac{5}{8}$ in. (358.)

No. 438.

HEAD OF A NYMPH OR ARIADNE? Greek work in low relief, the lower part of the ſtone wanting. Cameo in ſardonyx of two layers, found in Sicily. Height, $\frac{3}{4}$ in.; width, $\frac{3}{4}$ in. (359.)

No. 439.

HEAD OF ANTINOUS. Cameo. Onyx chalcidony of two layers. Roman work. Height, 1 in.; width, 13/16ths. (360.)

No. 440.

A YOUNG BULLOCK. Cameo. Oriental onyx *pommelé* of two ſtrata, the lower one ſemi-opaque white, the upper one in which the animal is ſculptured, of a warm tranſparent yellow brown colour. Roman work. Length, $\frac{3}{4}$ in.; height, $\frac{5}{8}$ in. (361.)

No. 441.

CENTAUR carrying a fir-tree over his ſhoulder, and holding in the other hand a cup or *cantharos*, which he is lifting to his lips. Cameo. Oriental ſardonyx *pommelé* of two ſtrata, the lower one tranſparent and colourleſs, the upper one opaque pure white cacholong. Roman. Length, 13/16ths; height, 11/16ths. (362.)

No. 442.

FULL-FACED COMIC MASK. The head bald, the mouth ſhell-ſhaped. Cameo. Sardonyx of two ſtrata. Roman. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in. (363.)

No. 443.

FAUN SEATED. Near him a tree, on which is ſuſpended a Pan's pipe. Cameo, ſardonyx of two layers. Roman work. The figure beautifully drawn and modelled, and vigorouſly executed in mezzo-relievo. Length, $\frac{3}{4}$ in.; height, $\frac{5}{8}$ in. (364.)

No. 444.

CUPID SEATED—his foot caught in a trap. Cameo, pale or light-coloured onyx of two layers. Roman work. Length, $\frac{3}{4}$ in.; height, $\frac{1}{2}$ in. (365.)

No. 445.

MINUTE CAMEO. A ram's head. Oriental ſardonyx of three ſtrata. Roman work. Length, 5/16ths; height, $\frac{1}{4}$ in. (366.)

No. 446.

A BALD-HEADED AND BEARDED COMIC MASK. Cameo, pale onyx of two layers. Height, $\frac{3}{8}$ in.; width, 3/16ths. Roman work. (367.)

No. 447.

CAMEO. A raven or other bird perched in the branches of a tree, a ſwan ſtanding beneath. Cameo. Oriental ſardonyx of two ſtrata. Length, $\frac{3}{4}$ in.; height, $\frac{1}{2}$ in. (368.)

No. 448.

HERCULES DRAGGING FORTH CERBERUS FROM THE MOUTH OF A ROCKY CAVE. Pale onyx of two ſtrata. Cameo. Roman work. Length, $\frac{7}{8}$ in.; height, $\frac{5}{8}$ in. (369.)

No. 449.

CAMEO. On the left of the ſtone is a butterfly hovering over the mouth of a two-handled *crater* or *cantharos*; on the right, a comic ſhell-ſhaped maſk, poſed on a Pan's pipe, which ſerves as a pedeſtal. Betwixt theſe emblems are two flutes, croſſed at an acute angle. Roman work. Pale onyx of two ſtrata. Length, 11/16ths; height, 9/16ths. (370.)

No. 450.

CUPID STANDING, holding a large bearded comic maſk, An exquiſitely ſpirited work on a ſmall ſcale. Cameo in pale onyx. Height, $\frac{1}{2}$ in.; width, 5/16ths. (371.)

No. 451.

CUPID, his hands raiſed towards a butterfly. The lower part of the ſtone wanting. Cameo. Roman work. Sardonyx of two layers. Height, 9/16ths; width, $\frac{3}{8}$ in. (372.)

No. 452.

THE ſame ſubject as the preceding, the lower part of the ſtone alſo wanting. Cameo. Roman work. Sardonyx. of two layers. Height, 5/16ths; width, 7/16ths. (373.)

No. 453.

SMALL CAMEO. A quail. The ground of the ſtone is white cacholong. The upper layer in which the bird is ſculptured is reddiſh, mottled with white and black, the accidental markings of the ſtone being made available to ſimulate the plumage of the bird. Roman work. Diam., $\frac{3}{8}$ in. (374.)

No. 454.

A SYREN, in a walking attitude, playing on the lyre. Cameo in onyx, the lower ſtratum white or fleſh-coloured cacholong; the upper one orange-red, and fleſh colour. The human head and body of the ſyren are ſkilfully ſculptured in the fleſh-coloured portion of the ſtone, whilſt the wings, legs, and the lyre are in the orange-red tint. Roman work. Height, $\frac{5}{8}$ in.; width, 7/16ths. (375.)

No. 455.

TWO QUAILS OR PARTRIDGES AND A TREE. Cameo, onyx of two layers, the lower one opaque white cacholong; the upper, in which the birds are executed, dark hair brown. Roman. Height, 5/16ths; width, $\frac{3}{8}$ in. (376.)

No. 456.

VASE OR BASKET OF FRUIT. Cameo, pale ſardonyx of two layers. Height, 7/16ths; width, 7/16ths. (377.)

No. 457.

PAN or a ſatyr, in a walking attitude, holding a ſtaff or thyrſus. Cameo, pale ſardonyx of two layers. Roman work. Height, 9/16ths; width, $\frac{3}{8}$ in. (378.)

No. 458.

MINUTE CAMEO. A tragic maſk in profile, nicolo. Height, $\frac{1}{4}$ in.; width, 3/16ths. (379.)

No. 459.

MINUTE CAMEO. Groteſque or caricature head of a bearded, bald-pated man. Onyx of three ſtrata, the ground white cacholong; the ſecond layer brilliant orange-red; the upper ſtrata greyiſh or fleſh-coloured. The hair and beard ſkilfully wrought in the grey upper layer. Roman. Height, $\frac{1}{4}$ in.; width, 3/16ths. (380.)

No. 460.

MINUTE CAMEO. Cupid ſeated, playing on a lyre. Cornelian of two ſtrata, the upper one, in which the figure is sculptured, in very low relief, produced by ſuperficially burning the ſtone, ſo as to give a thin layer of opaque white, in imitation of cacholong. Roman work. Width, $\frac{3}{8}$ in.; height, $\frac{1}{4}$ in. (381.)

No. 461.

PROFILE HEAD OR BUST OF THE YOUNG HERCULES, the ſhoulder bound round with the nebris or lion's ſkin. A highly finiſhed Roman cameo, in beautiful Oriental onyx of three ſtrata. Height, 9/16ths; width, $\frac{1}{2}$ in. (382.)

No. 462.

PROFILE BUST PORTRAIT OF A YOUNG MAN. Roman work of the Auguſtan period. Cameo in

fine Oriental ſardonyx of two layers. Height, $\frac{5}{8}$ in.; width $\frac{1}{2}$ in. (383.)

No. 463.

PROFILE HEAD OF AN UNKNOWN ROMAN LADY, probably an empreſs. A beautiful Roman portrait cameo, pale onyx of two layers. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. (384.)

No. 464.

PROFILE PORTRAIT OF A ROMAN LADY. A fine Roman portrait cameo, pale onyx of two ſtrata. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. (385.)

No. 465.

PROFILE PORTRAIT OF A ROMAN LADY. Cameo in ſardonyx of two layers. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. (386.)

No. 466.

LAUREATED HEAD OF AN EMPEROR. Cameo. Splendid Oriental onyx of three layers, the lower part of the ſtone wanting. Height, $\frac{3}{4}$ in.; width, 11/16ths. (387.)

No. 467.

MINUTE CAMEO, a hippopotamus attacking a crocodile. Onyx of two layers, the lower one tranſparent, the upper one dark greyiſh brown, ſimulating the colour of the animals. A moſt truthful and remarkable work. Length, $\frac{1}{2}$ in.; height, $\frac{1}{4}$ in. (388.)

ANTIQUE GREEK PAINTED VASES.

No. 468.

LECYTHUS. Height, 13 in.; diam., $5\frac{1}{4}$ in. Black figures on red ground. *Early* or *archaic* ſtyle. Subject, probably the combat of Hercules and Telamon with the Amazons. The figures are painted round the ſide or drum of the vaſe, and repreſent two warriors fighting with three Amazons. The foremoſt warrior is engaged with an Amazon, who is apparently vanquiſhed, and is kneeling on one knee; both are in the act of hurling their ſpears. Behind the firſt warrior is another in the ſame attitude, and behind the fallen Amazon are two of her companions, alſo in the act of hurling their ſpears. The principal warrior has a cuiraſs and a large oval or Bœotian ſhield; the figure behind him has a helmet and a circular ſhield, and is apparently nude. The Amazons have helmets with lofty creſts, cuiraſſes, ſcanty drapery reaching partly down the thighs, and circular ſhields with devices, one of which is a bended leg; the others of uncertain ſignification. The faces, arms, and legs of the Amazons are coloured white by an engobe applied on the black glaze, and ſome of the devices on the ſhields and other details have apparently been coloured red, alſo on or over the black glaze; but the red pigment has diſappeared, leaving only a dull mark where it was applied. The neck of the vaſe is decorated with zones of ornament of the uſual patterns. The ſhape of this piece is in keeping with its early date; the body of the vaſe being much wider than that of the more recent or more characteriſtic Athenian

lecythus. The preſent ſpecimen is one of the largeſt of this claſs of vaſes. Its date is probably circa 500 before Chriſt. (530.)

No. 469.

PROCHOUS OR JUG, with compreſſed trefoil lip. Height, $8\frac{1}{4}$ in.; diam., $5\frac{1}{2}$ in. Black figures on red ground. *Archaic* ſtyle, circa 500 A.C. The ſubject is on the front of the piece, and is included within a ſquare compartment or tablet. The ground of the picture is left in red—the reſt of the ſurface covered with the black glaze. A male figure, nude, with the exception of a drapery round the loins, claſps a draped female figure round the waiſt; the latter appears to be ſtruggling playfully to free herſelf. The face and arms of the female are coloured white, and the hair of both figures is bound round with a filet in red or crimſon. In the background is the ſpreading vine. This ſubject, which, in ſpite of the *archaic* ſtiffneſs, is characterized by great elegance and truth of action, belongs evidently to the claſs of *Dionyſiac* or Bacchanalian repreſentations. (531.)

No. 470.

SMALL GLOBULAR BOTTLE.—"Aryballos." "Early" style—circa 650 to 550 B.C. Pale drab-coloured *terra-cotta*, painted with a zigzag pattern in black, on the ſhoulder of the piece; the reſt of the body of the vaſe ſurrounded with narrow, horizontal, parallel lines or zones. Height, $2\frac{3}{4}$ in.; diam., $2\frac{3}{4}$ in. (532.)

No. 471.

CALPIS, OR THREE-HANDLED WATER VASE. Circa 400 B.C. "Beautiful" Greek ſtyle. Figures in red on black ground. On the ſhoulder of the vaſe,

within a compartment, is a Bacchanalian repreſentation, conſiſting of two groups, of two figures each. On the right, a naked faun ſtands playing the double flute, and a draped female is dancing; betwixt them is an altar or cippus. On the left, a draped bacchante, holding a thyrſus in her hand, is advancing towards a faun, who is in a groteſque dancing attitude. A moſt beautiful vaſe. Height, 11 in.; diam., 8½ in. (533.)

No. 472.

TWO-HANDLED TAZZA OR CUP—"Cylix." "Fine," or "perfect" Greek ſtyle. Circa 400 B.C. Nola ware. In the centre of the bowl is a medallion or circular compartment ſurrounded with a border of fret-work, and containing a figure of a beautiful youth clad in a voluminous cloak or mantle; his head encircled with a wreath, and with long pendent filets or ribbons. He is in a momentary attitude, bending forward in the endeavour to catch a hooked ſtick, which appears to have fallen from his graſp. (534.)

No. 473.

JUG OR EWER—"Olpe." "Perfect" Greek ſtyle. Circa 400 B.C. Red figures on black ground. Found at Nola. Subject, a compoſition of three figures, probably a ſcene from a tragedy. In the centre, a draped female figure holds out a patera towards another, who, clad in a voluminous mantle or mourning robe, and with an expreſſion of deference, advances towards her. On the other ſide, a grave and majeſtic male figure, with a wand or ſtaff, ſtands regarding the other two. On the ſide, under the handle, is an elegant compoſition of *palmette* ornament. The deſign and execution of this vaſe are, alike, of the higheſt merit, and the enamel glaze is of

the dark luſtrous character for which the Nola wares are ſo ſpecially noted. Height, including handle, 9 in.; diam., 6 in. (535.)

No. 474.

WINE-JUG—"PROCHOUS." "Perfect" Greek ſtyle. Nola ware. Circa 400–350 B.C. A beautiful ſpecimen of the plain black ware, the enamel glaze being of great perfection. Height, 7 in.; width, 5 in. (536.)

No. 475.

AMPHORA. "Perfect" Greek ſtyle. Found at Nola. Circa 400 B.C. Red figures on black ground. This beautiful vaſe is painted with ſubjects on both ſides. In front, a draped female figure is preſenting a helmet and a lance to a young warrior, who carries a large circular buckler, on which is a device of a ſerpent. On the oppoſite ſide is a ſingle draped figure of a bald middle-aged man, with a crooked walking ſtaff or ſtick in his hand. Height, 13½ in.; diam., 7¼. (537.)

No. 476.

SIMILAR VASE; alſo from Nola; preciſely the ſame arrangement of the figures is ſeen as on the preceding ſpecimen. The characters are, however, different. In front, a draped female figure, with large wings ("Nike," or Victory), is haranguing or addreſſing, apparently in an attitude of expoſtulation, a young man clad in a ſimple mantle, and who with one hand points down to the ground. On the oppoſite ſide is a draped youthful figure in a walking attitude, holding a knotted walking ſtaff. Height, 13½ in.; width, 7 in. (538.)

Theſe ſplendid vaſes are of the higheſt quality both in "*tech-*

nique" and design, and are in a perfect state of preservation. They were probably specially intended as sepulchral amphoræ.

No. 477.

GRAND NOLAN AMPHORA, with twisted handles. "Perfect" Greek style. Circa 400 B.C. This splendid vase is painted with a subject on each side: on the one, a youthful warrior, holding two spears in his hand, is receiving a libation from a draped female; behind him, and separated from the group by a doric column, stands "Nike" or Victory, with a buckler, on which is a device of a chariot wheel. On the opposite side, a warrior wearing a helmet with ear or cheek plates, and holding a large shield, stands before a low altar, on the side of which is represented a bull's head, whilst a fire is burning on its summit. He holds in his hand a patera over the altar; whilst a draped female pours a libation into it from an *œnochoe*. Behind him stands another draped figure with outstretched hands. Under the handle and round the neck, the vase is painted with beautiful *antefixial* scroll ornaments. The lip is encircled with a bold olive wreath and a painted egg-and-tongue moulding. The figures stand on a band or zone of *meander* or key ornament. Height, 22 in.; width, $11\frac{1}{4}$ in. (539.)

These subjects evidently represent a warrior about to depart on a journey or expedition, and have probably a sepulchral import, as an allegory of the departure of the soul on its wanderings.

No. 478.

EWER, probably an oil cruet—"Prochous." Fine Nola ware. "Perfect" Greek style. Circa 400 B.C. This beautiful specimen, in perfect preservation, is painted

red on black ground, with two female draped figures, one of whom (probably Venus) is presenting a mirror to the other. Extreme height, 9¾ in.; diam., 7¼ in. (540.)

No. 479.

JUG OR EWER—"Prochous." An exquisite specimen of the later Greek style. Circa 300 B.C. In the centre of the composition, Venus, richly attired, seated on a folding stool, holds in one hand a patera and in the other an object resembling a flower, which appears to be suspended from a double cord or filet. On the left, Cupid, nude, with splendid wings, holds in one hand a heart-shaped fan with a long handle, and with the other presents a lily to Venus. On the opposite side a nude youthful figure or genius presents a mirror to the goddess. The opposite side of the vase, under the handle, is filled with an elaborate composition of "*antefix*" or honeysuckle ornament. The red figures on black ground are copiously heightened and adorned with white and yellow. On the shoulder and neck of the piece is a zone of egg-and-tongue ornament, and a pattern of inverted rays in white. Height, 13 in.; diam., 4 in. (541.)

No. 480.

FLASK OR BOTTLE, with handle and narrow neck—"Aryballos." Later Greek period. Circa 300 B.C. In front, Cupid, with magnificent wings, and richly adorned with strings of pearls, is seated on a rock, holding a heart-shaped fan. A female draped figure advances towards him, carrying in one hand a patera, apparently full of fruit, and in the other holds a tambourine, with pendent ribbons. Above, in the field, betwixt the figures, a girdle or cestus is seen suspended. Height, 10½ in.; diam., 4½ in. Elaborate *antefixial* ornamentation under handle. (542.)

No. 481.

FLASK—"Aryballos." Period of the "*décadence.*" Circa 250 B.C. A ſemi-nude female figure, ſeated in a chair, offers a patera to a bacchante, who ſtands before her, holding a thyrſus in one hand and a baſket in the other. The ſemi-nude female, probably Venus, alſo holds a diadem of pearls in her right hand. Wave ſcroll and fluted ornament round neck and ſhoulder of the piece. Elaborate *antefixial* ornament under the handle. Height, $9\frac{3}{4}$ in.; diam., $4\frac{1}{2}$ in. (543.)

No. 482.

SMALL CIRCULAR DISC-SHAPED VESSEL, with loop handle and projecting ſpout—"Aſcos." In the ſummit, a concave opening pierced with ſmall holes to ſerve as a ſtrainer. Painted with three couchant panthers. Circa 400–300 B.C. This piece may either have been an *unguentarium*, or veſſel for perfumes, an oil pot or lamp feeder, or a lamp itſelf. Diam., $3\frac{3}{4}$ in. (544.)

No. 483.

OVIFORM AMPHORA. Period of "*décadence.*" Circa 250? B.C. The ſubjects of this vaſe have reference to the games. On one ſide are three ſtanding figures: the centre one, a bearded man clad in a rich tunic, his head encircled with a laurel or olive wreath, and holding in one hand the double flutes. He is converſing with a nude youthful figure, who holds up a diſcus or quoit. On the other ſide of the centre figure ſtands another nude youth, holding a dumb-bell in one hand, and two ſtaves in the other. The oppoſite ſide of the vaſe has two ſemi-nude youths, apparently in converſation, one having

a walking-ſtick or ſtaff in his hand. Height, 16½ inches.; width, 10 in. Bands of fluted and *antefix* ornament round the neck, and a bold olive wreath enriches the bevilled lip of the vaſe. (545.)

No. 484.

TWO-HANDLED VASE—"Pelice." "Late" period. Circa 300 B.C. The decoration is executed in white "*engobe*" colour, applied on the ſurface of the black glaze, which was painted entirely over the piece. In front, on the ſhoulder of the vaſe, betwixt horizontal bands of egg-and-tongue ornament and pearls, is a head or buſt of Cupid, with out-ſtretched wings, flanked by tufts of ſcroll foliage. The details are executed on the white ground in yellow, warm orange-brown, and red. Height, 8¾ in.; width, 5½ in. (546.)

No. 485.

SMALL OVIFORM VASE, without handle—"Alabaſtron" or "Cymbe." "Late" period. Circa 250 B.C. Ornamentation in white "*engobe*" colour, on the black glaze, with zones of red, pale blue, and pale yellow. The body of this ſimple yet elegant piece is covered with a wide zone of reticulated lozenge pattern, above which is a wave ſcroll ornament. The neck is enriched with vertical flutings. Height, 6¼ in.; width, 3¼ in. (547.)

No. 486.

SMALL GLOBULAR TWO-HANDLED VASE, with cover—"Thymaterion." "Late" period. Circa 250 B.C. Decoration in white "*engobe*" on the black glaze. The body of the vaſe painted in front with a female head betwixt tufts of ſcroll foliage; above and below it, the vaſe is

encircled by two zones of egg-and-tongue ornament, and a running ſcroll pattern. The cover is enriched with a *meander* or fret ornament. Height, 4 in.; width, $3\frac{1}{2}$ in. (548.)

No. 487.

PYRIFORM VASE, without handle—"Cymbe." "Late" period. Circa 250 B.C. Decoration in white "*engobe*" on the black glaze. The body of the vaſe in front painted with a female buſt, probably Venus, flanked by elaborate ſcroll work; and with a zone of egg-and-tongue ornament. The neck enriched with vertical fluting. Height, $6\frac{1}{2}$ in.; width, $3\frac{1}{2}$ in. (549.)

No. 488.

VASE—"Cymbe." The "pendant" of the preceding piece, and in every reſpect ſimilar. (550.)

No. 489.

TWO-HANDLED CUP OR TAZZA—"Cylix." "Late" period. Circa 250 B.C. Decoration in red "*engobe*" painted on the black glaze. On the inſide of the bowl is a ſwan, ſurrounded with a bold wreath or chaplet of olive leaves. The under ſide has alſo a bold olive wreath. Height, $2\frac{7}{8}$ in.; diam., $7\frac{1}{2}$ in. (551.)

No. 490.

BELL-SHAPED VASE—"Cantharos"—with knotted or twiſted handles; the lower part enriched with flutings in relief. "Late" period. Circa 250 B.C. Round the neck or ſhoulder of the piece is a wreath of ivy leaves painted in yellow "*engobe*." Height, 6 in.; width, $5\frac{3}{4}$ in. (552.)

No. 491.

SIMILAR BELL-SHAPED VASE. Around the neck, a wreath of olive leaves painted in white on the black enamel ſurface. Height, 6 in.; width, 6 in. (553.)

No. 492.

SMALL EWER OR CRUET—the lower part cylindrical or box-ſhaped. "Prochous." "Late" period. Decoration in white "*engobe*" on the black enamel ground. The body of the piece ſurrounded by a vine wreath. Height, $6\frac{1}{2}$ in.; width $3\frac{3}{4}$ in. (554.)

No. 493.

ALMOND-SHAPED CRUET OR "PROCHOUS." Fawn-coloured *terra cotta* ground. Painted with a bird. Height, $6\frac{1}{4}$ in.; width, $2\frac{1}{4}$ in. (555.)

No. 494.

SMALL *UNGUENTARIUM*—"Cymbe." Decoration in white and yellow on black glaze. Painted with a bird, betwixt tufts of foliated ornament. Height, $4\frac{1}{2}$ in.; width, $2\frac{1}{2}$ in. (556.)

No. 495.

AMPHORA, with Hercules and the lion attended by Mercury and another figure. Reverſe, a combat of two warriors for the body of Patroclus; attendant figures on each ſide painted in black on red ground.

No. 496.

RHYTON, with triple lip, formed as a female head.

No. 497.

AN ARYBALLOS.

No. 498.

A SMALL CRATER, with winged Cupid.

No. 499.

SMALL GLOBULAR BOTTLE—"Aryballos." "Late" period. White decoration on black ground. Round the ſhoulder is a beautiful wave ſcroll pattern. Height, $3\frac{1}{4}$ in.; width, $2\frac{1}{2}$ in. (557.)

No. 500.

SMALL LECYTHUS. "Perfect" Greek period. Painted with "*antefixial*" ornament. Black on yellow ground. Height, 4 in.; diam., $1\frac{7}{8}$ in. (558.)

No. 501.

GROUP OF THREE SMALL VASES, with covers, united together, and with an upright loop handle in the centre. "Late" period. Painted with "*antefixial*" ornament. Extreme height, $5\frac{1}{4}$ in.; diam., 6 in. (559.)

ENAMELS.

No. 502.

PLAQUE. The Annunciation. In the upper part, the Almighty deſcending, ſurrounded by cherubim. Signed with the initials of Leonard Limoſin. Height, $9\frac{1}{4}$ in.; width, 7 in. (207 a.)

No. 503.

PLAQUE. The Virgin ſeated at the foot of the Croſs, with the dead Chriſt on her knees, accompanied by St. John and Mary Magdalene. Six ſwords are pointed to the Virgin's boſom, and above, on a label ſcroll, is inſcribed, "*Tua ipſius anima pertranſibit gladius.*" Height, $9\frac{1}{4}$.; width, 7 in (207 b.)

No. 504.

OVAL *PLAQUE*. Nude figure of Diana, with a bow and arrow. She is repreſented as drawing an arrow from a quiver over her ſhoulder. A ſtag ſtands by her ſide; in the background, a foreſt, with a ſtag hunt. Underneath is inſcribed, "*Silvarum Ciutrix Caſtiſſima;*" and, in an oval *cartouche* beneath, "*Virgo Diana eſt.*" On a ſquare ſtone in the foreground, the monogram L. L. (Leonard Limoſin), and date, 1573, in bold characters. The figure, which is of great elegance, and powerfully drawn, is evidently from a deſign by one

of the Italian artiſts of the Fontainebleau ſchool. 11 in. by 8 in. (208.)

No. 505.

PLAQUE, with the corners cut off. Tranſlucent enamel, in colours, on "*paillon*," richly heightened with gold. In a corner is the ſignature, J. L. (Jean Limoſin). Circa 1570-80. A characteriſtic piece of this rare maſter. Subject, the Laſt Supper. Height, 10½ in.; width, 7¾ in. (209.)

No. 506.

PAZZA, on low ſtem. By Jean Courtois. Circa 1570–80. In the interior of the bowl is painted the ſubject of the Iſraelites croſſing the Red Sea. *Griſaille*, ſlightly heightened with gold, the fleſh tinted. The exterior of the piece is decorated with fine *cartouche* ſtrap-work, terminal figures, maſks, *&c.*, and rich arabeſque gilding. The foot painted with arabeſques, *chimeræ*, *&c.* The initials, I. C., are painted on the exterior. A highly finiſhed and magnificent piece. Diam., 10 in.; height, 4½ in. Purchaſed from the Bernal Collection. (210.)

No. 507.

PEDESTAL SALT-CELLAR, on baluſter-ſhaped ſtem. The fleſh of the figures tinted. Enamel, by Jean Courtois (ſigned "I. C."). Circa 1570. The bowl is painted with a profile head, and the exterior with groteſque tritons, *Amorini*, *&c.* The centre knob, or boſs, is decorated with terminal figures and feſtoons of fruit, and the foot is carefully painted with *Amorini*, baiting a bear, and with a ſhield of arms. (From Mr. Utterſon's Collection.) Height, 5¼ in. (211.)

No. 508.

CIRCULAR PEDESTAL SALT-CELLAR. Enamel in colours, on "*paillon*," by Jean Courtois. In the bowl is a ſmall claſſical profile head. The exterior is decorated with *Amorini* and groteſques; the foot painted with a frieze of nymphs and ſatyrs, equeſtrian figures, *&c.*, with landſcape background. Underneath the foot, the initials, "I. C." Height, $4\frac{1}{2}$ inches. (212.)

No. 509.

SQUARE *PLAQUE*. Subject from the "Æneid." Enamel in tranſlucid colours, richly heightened with gold. The compoſition, although in the ſtyle of the French illuminators of circa 1500–20, is, nevertheless, apparently the work of Pierre Remond, and is probably not earlier in date than about 1540. The ſeries of which this *plaque* formed a part, ſeems to have been often repeated. In the South Kenſington Muſeum, the Britiſh Muſeum, and the Collection of H. Magniac, Eſq., are various ſpecimens belonging to this ſet. Height, 9 in.; width, $7\frac{3}{4}$ in. (213.)

No. 510.

TAZZA, on low ſtem. By Pierre Remond. *Griſaille*, the fleſh tinted; the bowl painted with the Adoration of the Shepherds. A fine compoſition, of the ſchool of Fontainebleau, with a margin of gilded arabeſques. Reverſe, *cartouche* ſcrolls, a wide wreath of fruit and maſks, and gilded arabeſque ornaments. The reverſe of this piece is ſingularly fine. The foot is painted with pendent garlands of fruit, cherubs' heads, and with two oval *cartouches*, in one of which are the

initials, "P. R.," and, in the other, the date, "1573." In the bowl, the initials, "P. R.," are repeated. Diam., 10¼ in.; height, 4 in. (214.)

No. 511.

TAZZA, on tall ſtem. By Pierre Remond. Enamel in *griſaille;* the fleſh tinted. The bowl is painted with Abraham offering up Iſaac. The reverſe decorated with ſtrap-work ornaments, cherubs' heads, rich gilding, and border of egg-and-tongue moulding. The knob in the ſtem painted with cameo medallions. On the ſtem is a ſubject of ſhepherds with their flocks. Diam., 7 in.; height, 5½ in. On the foot is alſo painted a ſhield of arms, with blazon, in proper colours. Circa 1560–70. This, and the preceding ſpecimen, are of the higheſt beauty and perfection of finiſh, of the *griſaille* enamels of Limoges. (215.)

No 512.

PLATE, in *griſaille;* the fleſh tinted. The centre painted with nymphs bathing within a bath-room; probably a ſubject from the hiſtory of Pſyche. At the bottom the ſubject is numbered, "VII.;" border of ſcroll arabeſque, with *Amorini*, cornucopiæ, *&c.* Reverſe, *cartouche* ſcrolls, cherubs' heads, arabeſque gilding, and border of ſcroll-work. By Pierre Remond. Initialed in front, "P. R." Diam., 9½ in. (216.)

513.

PLATE, "*en ſuite*," with the preceding. Venus in the ſea, ſurrounded by nymphs, tritons, *&c.* Inſcribed, "Venus—XVI." Same reverſe as preceding. (217.)

No. 514.

SQUARE *PLAQUE*. Enamel, in brilliant colours, on *paillon*. Chriſt's Agony in the Garden. Richly heightened with gold. In the foreground, the inſcription, "*Vigilate et Orate*," and the initial "S" three times repeated. A magnificent ſpecimen, of powerful and brilliant colour. Painted by a female artiſt, Suſanne de Court. Circa 1570. $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in. (218.)

No. 515.

BACK OF AN OVAL MIRROR. Enamel on "*paillon*." Subject, "Europa." Surrounded by a wide border of gilded arabeſques. Either by Suſanne de Court, or J. Limoſin. Circa 1570. $3\frac{7}{8}$ in. by $2\frac{1}{2}$ in. (219.)

No. 516.

BACK OF A MIRROR-CASE. Compoſition reſembling the ſtyle of E. de l'Aulne. Subject, Bellona, with a lance and ſhield, ſtanding on ſtrap-work ornament, under a canopy; the field filled in with arabeſques. Enamel on *paillon*. By Suſanne de Court, or Jean Limoſin. Height, $3\frac{1}{4}$ in.; width, $2\frac{5}{8}$ in. Circa 1570. (220.)

No. 517.

SQUARE *PLAQUE*, in colour. St. Cecilia, with relief ornamentation in the four corners. By J. Laudin. Circa 1690. A fine ſpecimen of this maſter. From the Bernal Collection. (221.)

No. 518.

TWO-HANDLED CUP, OR TAZZA. *Grisaille* enamel. In centre, Hercules, with the distaff of Omphale. The sides, interior and exterior, filled in with foliated work in *grisaille*. The ground enriched with gold diaper. By Laudin. Circa 1690. Diam., 5 in.; height, $1\frac{5}{8}$ in. (222.)

No. 519.

CIRCULAR *PLAQUE*, slightly convex, painted on both sides with brilliant colours. On the convex surface, Cephalus and Aurora, inscribed, "*l'Aurore et Cephale;*" and the opposite side, Narcissus, looking at himself in a trough, or fountain, and inscribed "*Narcisse.*" By Laudin, or Nouaillier. Circa 1690. Bernal Collection. Diam., $5\frac{1}{8}$ in. (223.)

No. 520.

TAZZA AND COVER, in *grisaille*, heightened with gold. The interior of the bowl painted with a banquet scene, within a compartment. After M. Antonio. Surrounded by a gilded border of enriched wave scroll ornament. The exterior decorated with acanthus leaves. The stem has a circular bulb, or knob, painted with tritons and sea nymphs. The foot decorated with acanthus leaves. The cover is embossed with convex oval medallions, painted, within and without, with classical cameo heads. This piece is unsigned, and is of uncertain authorship. Date, about 1560. Height, $7\frac{3}{4}$ in.; diam., 8 in. (224.)

No. 521.

PLATE—one of a ſeries of the twelve Cæſars. Maroon ground; tinted *griſaille*. Head of Vitellius. Inſcribed, "*A. Vitellius. German. imp. P. R. tr.*" Border of gilded arabeſque cameos, *&c.* Reverſe, gilded arabeſque ornament. By Leonard Limoſin. Diam., 7½ in. (225.)

No. 522.

HEXAGONAL SALT-CELLAR. Enamel, in colours, touched with gold. The upper and lower ſurface, or bowl, painted, with medallions of Paris and Helen, ſurrounded with border of roſes and green leaves. Inſcribed, "*Paris ſuis, Ardi Valean*," and "*La belle Elene ſuis Ardia.*" Round the ſides, nude figures of "*Lucreſe*," *Leda?*, "*Orfeus*," *Fortune*, *Paris*, and a nude male figure drawing Cupid in a car. By an anonymous enameller, working in the ſtyle of Leonard Limoſin. (226.)

No. 523.

SQUARE CASKET, in which are inſerted ſix enamel *plaques* by J. Laudin, four on the ſides, and two on the lid. Thoſe on the ſides are *en ſuite*, painted in *griſaille*, after Goltſius, and repreſent reſpectively, "Faith, Charity, Juſtice, and Fortitude." The two *plaques* on the lid contain half-length figures of St. Jerome and the Magdalene, in colours. The borders of the coffer are ſet with a ſeries of ſixty-four cameos, in ſoft ſtone of two layers, repreſenting the kings of France. Theſe are probably of the early part of the laſt century; the caſket itſelf is modern. Length of caſket, 11½ in.; width, 10 in.; height, 13 in. (227.)

No. 524.

CASKET, containing three Limoges enamel *plaques*—the metal mountings are of modern French work. The *plaque* in front repreſents a child led by a guardian angel: painted in colours by J. Laudin. At the ſides are two *plaques*, *en ſuite*, in *griſaille*, of the period and manner of J. Courtois. Circa 1560. They repreſent reſpectively, David killing Goliath; and Suſannah and the Elders. Height, $8\frac{1}{2}$ in.; diam., $5\frac{1}{2}$ in. (228.)

No. 525.

OVAL *PLAQUE*. Enamel, in colours, and on "*paillon*." Suſannah and the Elders. Attributed to P. Courtois. Circa 1570. Height, $10\frac{1}{4}$ in.; width, 8 in. (229.)

No. 526.

CUP AND SAUCER. By J. Laudin. Ornamented with half-length figures of heroic women, after Vignon, within oval medallions, in colours; the ſpandrils, or border ſpaces, filled in with ſcroll-work, in relief, in white. On the ſaucer is painted, "Antiope;" on the cup, "Judith" and "Zenobie." The cup is ornamented, in addition, with three ſmaller medallions containing claſſical heads. Circa 1700. (230 and 230 a.)

No. 527.

OVAL *PLAQUE*, in colours and gold. A ſwine-herd tending his flock; near him a woman, ſleeping; and, in the background, a cottage. or farm-houſe, with a woman carding flax. Above, is the ſign Sagittarius. One of the ſeries of the Months, after Etienne de l'Aulne. By P. Remond. Circa 1570. Length, $7\frac{1}{4}$ in.; width, $6\frac{1}{4}$ in. (231.)

No. 528.

OVAL *PLAQUE*, in colours. By Leonard Limoſin. Joſeph and Potiphar's Wife. Height, 8 in.; width, $6\frac{1}{4}$ in. (232.)

No. 529.

HEXAGONAL SALT-CELLAR. Enamel, in colours. One of the ſides is filled in with a ſhield of arms, within a green wreath. The others contain half-length female figures in claſſical coſtumes, and aged men—probably intended as prophets and ſybils. Above the head of each figure is a label ſcroll; theſe labels are inſcribed with various obſcurely-worded Latin ſentences. At the top, in the hollow for the ſalt, is a bearded claſſical buſt, and the flat border round it is filled in with a beautiful wreath of green leaves, ornamented with a blue roſette at each angle of the hexagon. The under ſide has a ſimilar wreath, and in the centre, the ſun, as a human face, ſurrounded with rays. This piece is an exquiſite ſpecimen of an anonymous maſter. It is in perfect preſervation, and of moſt highly-finiſhed execution. Circa 1550. Height, $2\frac{3}{8}$ in.; diam., 3 in. (233.)

No. 530.

CIRCULAR PEDESTAL SALT-CELLAR. *Gri-ſaille* enamel; the fleſh of the figures ſlightly tinted. The work of Pierre Remond. On the foot, or baſe, is repreſented the Creation of Eve, and the Temptation; in the bowl, at the top of the ſalt, a claſſical helmeted head, ſurrounded by a border of *cartouche* ornament. A moſt finiſhed and beautiful ſpecimen of the maſter; in perfect preſervation. Height, 3 in.; diam. at baſe, $4\frac{1}{2}$ in. (234.)

No. 531.

TAZZA AND COVER, on low ſtem. *Griſaille* enâmel, on dark maroon purple ground. On the exterior, the under ſide of the bowl is decorated with four medallion profile heads—two male and two female—contained within interlaced quatrefoil panels, inſcribed reſpectively "*Veneus*," "*Excus*," "*Davit*," "*Arbanie*." The cover, on the outſide, is painted with a frieze, or proceſſion, of claſſical draped female figures, and a car drawn by two horſes, in which is ſeated a god and goddeſs. In the interior, the hollow of the bowl is filled in with the ſubject of St. John the Baptiſt preaching in the wilderneſs; and the interior of the cover has four profile portraits—alternately male and female—within oval compartments, inſcribed reſpectively, "*Odenes*," "*Piramus*," "*Poxliſene*," and "*Berſebee*." This piece is of unuſual type, and the work of an early unknown maſter. Circa 1530–40. Height, 6½ in.; diam., 8½ in. (235.)

Nos. 532 to 535.

SERIES OF FOUR UPRIGHT *PLAQUES*, repreſenting respectively full-length ſtanding figures of St. Auguſtin, St. Gregory, St. Ambroſe, and St. Martin, clad in full pontificals. Painted in vivid colours and gold. Theſe ſplendid enamels are probably works of the early and fineſt time of Pierre Courtois. Circa 1540? The painting is executed with ſingular care and firmneſs, and nothing can ſurpaſs the depth and luſtre of the colours; in this reſpect, they are fully equal to thoſe of the "ſecond" Penicaud. The gilding, likewiſe, is touched with great ſpirit. The figures are of ſomewhat ſhort proportions, but are, nevertheleſs, of dignified ſtyle. They are,

probably, from the deſigns of one of the beſt French maſters of the old ſchool. Height of each *plaque*, $8\frac{3}{4}$ in.; width, $6\frac{1}{2}$ in. (236 to 239.)

No. 536.

PLATE, with a ſwineherd in a landſcape; above is the ſign Sagittarius; on the reverſe, a medallion head, inſcribed Imp. Col. Domitian XI. Diam., $9\frac{3}{4}$ in.

PORTRAIT MEDALLIONS.

No. 537.

ITALIAN BRONZE MEDALLION. Diam., $4\frac{1}{2}$ in. Federigo di Montefeltro, Duke of Urbino. Obverſe, buſt in armour, the margin of the medallion encircled with the garter and motto, "*Hony. soyt. qy. mal. y. pence.*" Reverſe, a group of *Amorini* upholding a ſhield, on which is a ſpread eagle, flanked by two cornucopiæ, ſtanding on a globe, and ſupporting a ſhield. Acroſs the field the inſcription, "*Fe Dux.*" Circa 1450. (350 b.)

No. 538.

BRONZE MEDALLION. Diam., $3\frac{1}{4}$ in. Iſotta da Rimini, wife or miſtreſs of Sigiſmond Malateſta. Buſt to the right, with the legend, "*D. Iſottae. Ariminenſi.*"

Reverſe, an elephant, and the date, 1446. Probably by Matteo de Paſtis. Circa 1450. (351 b.)

No. 539.

BRONZE MEDALLION. Diam., $3\frac{7}{8}$ in. Filippo Maria Viſconti, Duke of Milan. Buſt to the right, wearing a cap or *beretta*, inſcribed, "*Philippus. Maria. Anglus. dux. Mediolani. etcetera. Papie. Anglcrie. que. comes. ac. Genae. dominus.*" Reverſe, two knights on horſeback, armed at all points, and an eſquire, alſo on horſeback. Inſcribed, "*Opus. Piſani. Pictoris.*" The work of Vittore Piſanello. 1450. (352 b.)

No. 540.

BRONZE MEDALLION. Diam., 4 in. Hercules Mareſcotti, of Bologna. Buſt, to the right, in armour, wearing a cap or *beretta*. Reverſe, Atlas bearing the globe on his ſhoulders, ſtanding with one foot on a boat in the ſea, and the other on the land. In the field of the medal, the initials "S.B." Probably by Sperandio of Mantua. Circa 1450. (353 b.)

No. 541.

ITALIAN *QUATTRO-CENTO* LEADEN MEDALLION. Diam., 4 in. Marino Caraccioli, Marſhal in the army of Ferdinand, King of Naples. Buſt to the left, in armour, wearing a *beretta* or conical cap. Inſcribed, "*Marinus. Karazolus. Neapolitanus. Ferdinand. regis. exercitus. mareſcallus.*" Reverſe, a man in Roman armour, with a marſhal's baton, ſeated on the back of a lion. Inſcribed, "*Opus. ſperandei.*" The work of Sperandio of Mantua. (354 b.)

No. 542.

BRONZE MEDALLION. Diam., 2 in. Borſo, Marquis of Eſte. Buſt, in very high relief; with the legend, "*Dominus. Borſias. Marchio. Eſtenſis.*" Reverſe, a ſingular device of a ſunflower, with a cockatrice or baſiliſk in the centre. Round the margin the ſignature of the artiſt, "*Amad. Mediolan. arfex. fecit*"—*i. e.*, "The work of the goldſmith Amadeus of Milan." (355 b.)

No. 543.

BRONZE MEDALLION. Diam., $3\frac{1}{4}$ in. Lionel Marquis d'Eſte. Buſt to the left, inſcribed, "*Leonellus Marchio Eſtenſis.*" Reverſe, a cat? blindfolded (a ſcarf tied round the eyes, with the two ends flying in the wind), ſeated on a cuſhion. Inſcribed, "*Quæ vides ne vide.*" In the field the ſignature of the artiſt Nicholaus, "F." Circa 1450. (356 b.)

No. 544.

BRONZE MEDALLION. Diam., $2\frac{1}{2}$ in. Lionel Marquis d'Eſte. Buſt to the left, inſcribed "*Leonellus Marchio Eſtenſis.*" Reverſe, two naked men, ſeated on the ground; betwixt them a maſt, with a ſail inflated with the wind. Inſcribed, "*Opus Piſani pictoris.*" The work of Piſanello. (357 b.)

No. 545.

BRONZE MEDALLION. Diam., $2\frac{1}{4}$ in. Pope Pius II. (Æneas Silvius). Buſt to the left, inſcribed, "*Enaeas Pius Senenſis Papa ſecundus.*" Reverſe, a pelican in her piety, with the legend, "*De ſanguine natos, ale ſuthec cordis pavi.*" (358 b.)

No. 546.

BRONZE MEDALLION. Diam., $1\frac{7}{8}$ in. Scipio Buzakreni, of Padua. Buſt to the right, inſcribed, "*Sipio. Buzakrenus. Pat.*" Reverſe, a claſſical ſtanding figure and legend, "*Nec. do.*" Circa 1500. (359 b.)

No. 547.

BRONZE MEDAL. Diam, $1\frac{1}{2}$ in. Count Baldwin del Monte. Buſt to the left, inſcribed, "*Balduinus de Monte comes.*" Reverſe, a horſeman overcoming another. Inſcribed "*Magis. vict. ſed. tibi.*" Circa 1520. (360 b.)

No. 548.

BRONZE MEDALLION. Diam., $2\frac{3}{4}$ in. Ulyſſes Muſotti, Doctor of Laws. Buſt to the left inſcribed, "*Ulixes. Muſotus. id. Ant. filius.*" Reverſe, books, implements of writing, and philoſophical inſtruments. Circa 1500. (361 b.)

No. 549.

BRONZE MEDALLION. Diam., $2\frac{1}{4}$ in. Pope Julius II. Buſt to the right, inſcribed, "*Julius. Ligur. Papa. Secundus.* 1506." Reverſe, a paſtor and his flock, with the legend, "*Pedo. Servatas. ques. ad. requiem. ago.*" (362 b.)

No. 550.

BRONZE MEDALLION, without reverſe. Diam., $2\frac{3}{4}$ in. Buſt portrait of a lady to the right, inſcribed, "*Hieronima Sacrata.*" 1555. (363 b.)

No. 551.

BRONZE MEDALLION. Diam. $2\frac{3}{4}$ in. Franceſco Sangallo, ſculptor and architect. Buſt portrait to the left, inſcribed, "*Franceſco da Sangallo, ſcultore et architetto Fioren.* 1550." Reverſe, a terminal figure careſſing a dog. A garland of flowers encircling the field, with the motto, "*Durabo.*")364 b.)

No. 552.

LEADEN MEDALLION, without reverſe. Diam., $2\frac{3}{4}$ in. Leonora Gonzaga, Ducheſs of Mantua. Buſt to the left, inſcribed, "*Leonora Ducheſſa Mantua.*" (365 b.)

No. 553.

BRONZE MEDALLION, without reverſe. Diam., $1\frac{1}{2}$ in. Head of Hercules. (366 b.)

No. 554.

LEAD MEDALLION. Diam., 3 in. Without reverſe. Buſt to the left of Bilibald Pirkheymer, the friend of Albert Durer. In the field, the monogram of A. Durer, and date, 1514. (367 b.)

No. 555.

BRONZE MEDALLION. Diam., $2\frac{1}{2}$ in. Lavinia Fontana. Head to the left, inſcribed, "*Lavinia Fontana Zaphia Pictrix*, 1611," and with the ſignature of the medalliſt, "Ant. Caſoni." Reverſe, a female, with diſhevelled hair, ſeated painting at an eaſel, with the legend, "*Perte ſtato goioso mimantene.*" (368 b.)

No. 556.

MEDALLION OR CIRCULAR PORTRAIT RELIEVO, carved in boxwood, encloſed within its original turned wood box or caſe. Profile portrait of "*Ulric Ehinger*," inſcribed around the margin, "*Ulric Ehinger. com. cons. et. aulicus. ces. mtif. M. D. 3. 3.*" An admirable portrait medallion of the ſchool of Albert Durer. Probably executed at Nuremberg. (369 b.)

No. 557.

A SERIES OF TWELVE GOLD COINS AND TWELVE SILVER DENARII OF THE CÆSARS, as follows:—

JULIUS C.—*Gold.*—Rev., Pontifical Inſtruments. Of the Hirtia family.
Silver.—Rev., Minerva—Mettia family.

AUGUSTUS.—*Gold.*—Rev., "*Imp. X.*"—bull butting.
Silver.—Rev., "*Auguſtus*"—bull ſtanding.

TIBERIUS.—*Gold.*—Rev., Rome ſeated.
Silver.—Same type.

CALIGULA.—*Gold.*
Silver.—Ob., Head of Caligula; rev., Head of Auguſtus.

CLAUDIUS.—*Gold.*—Rev., "*Paci Auguſtæ*," Nemeſis.
Silver.—Rev., ſame type.

NERO.—*Gold.*—Rev., "*Pont. Max.*"—ſoldier ſtanding.
Silver.—Rev., Jupiter ſeated.

GALBA.—*Gold.*—Rev., "*Satus Gen. humani.*"
Silver.—Rev., "*S. P. Q. R.*" in a wreath.

OTHO.—*Gold.*—Rev., "*Securitas.*"
Silver.—Same type.

VITELLIUS.—*Gold.*
Silver.—Rev., "*S. P. Q. R.*" in a wreath.

VESPASIAN.—*Gold.*—Rev., Victory on the *ciſta myſtica*.
Silver.—Rev., "*Cos. V.*"—two trees.

TITUS.—*Gold.*—Rev., "*Pontif. Maxim.*"—Fortune.
Silver.—Rev., Elephant.
DOMITIAN.—*Gold.*—Rev., Minerva.
Silver.—Same type.

(370 b.)

No. 558.

SILVER MEDALLIONS of Louis XVIII. and the Duc de Berri. Three.

ANTIQUE JEWELLERY.

No. 559.

NECKLACE OF GOLD CORD OR CABLE CHAIN. Ancient Greek work? This ſpecimen of the ſkill of the antique gold worker is very remarkable. It is a cord of gold, woven like a piece of modern circular braid, with minute plaited links of gold wire. It is circular, every meſh or plait of entire regularity, and so cloſely and compactly woven as almoſt to preſent the aſpect of a ſolid maſs; nevertheleſs, the chain is perfectly flexible, admitted of being tied into knots. Its diameter is rather more than one-eighth of an inch; extreme length, 12 in. At each end it is protected by a ſheath or ſocket of gold, terminating in a loop. (400.)

No. 560.

CIRCULAR CONVEX BUTTON, of tranſparent blue glaſs, ornamented with a ſpiral ſtripe of opaque white. In the centre, which is perforated, is affixed a ſmall raiſed boſs or roſette of gold, ornamented with minute granulated work, and on the oppoſite ſide a gold loop ſhank is ſtill attached. Greek work. Diam., 1 in. (401.)

No. 561.

GOLD FINGER RING. Antique Etruſcan work. In front is attached an oval tablet, on which are executed "*en repouſé*" regardant figures of a lion in the act of ſpringing, and a dragon or hippocampus; ſurrounded by a granulated border. (402.)

No. 562.

MASSIVE GOLD FINGER OR THUMB RING. Greek work. It is difficult to deſcribe this intereſting and important ſpecimen. It conſiſts of a deep circlet or band, enriched at the back with a running ſcroll of ivy leaves, pierced "*à jour;*" in front is a ſquare tablet containing a crouching tiger or lioneſs—the ground likewiſe perforated. On the ſummit of the central panel, which forms, as it were, a pedeſtal, is a group of two lions rampant; their heads in contact, and fore feet reſting on a bell-ſhaped vaſe, which is placed betwixt them. The originality and ingenuity of the deſign of this piece are equalled only by the beauty of execution. The entire work is evidently chiſelled out of the ſolid gold, and the lions are modelled in a vigorous painter-like ſtyle, which, notwithſtanding the minute ſcale, recalls the ſpirited chaſing of the antique bronzes. Found at Corcyra—now Corfu. (403.)

No. 563.

SMALL INTAGLIO in cornelian, the back rounded as a ſcarabeus, engraved with an Egyptian hawk-headed figure; ſet as a ſwivel ring with a looped ſeal handle. Antique Greco-Phœnician work, found at Tharros in the iſland of Sardinia. (404.)

No. 564.

ANTIQUE EGYPTIAN FINGER RING. Intaglio in the ſtyle of a ſcarabeus, in green glazed earthenware. The ſcarabeus part formed by a couchant goat, the front engraved with hieroglyphics. Gold ſwivel ſetting of three conjoined bands of ſtout gold wire, the ends terminating in a beautifully executed repreſentation of the papyrus. The centre wire ending in the expanded flower, and each lateral one in a bud. Beneath the flower, the three bands are bound round with fine gold wire, as if tied by a ſtring. (405.)

No. 565.

FINGER RING, ſet with an irregular rounded emerald. The ſtone is ſet in a large boſs or globular bulb of thin ſtamped gold, and a minute ring, to which a fragment of gold chain is attached, is appended to the hoop of the ring. Roman work, of very unuſual type. Found in Corfu, the ancient Corcyra. (406.)

No. 566.

SMALL FINGER RING in maſſive gold, ſet with a minute intaglio in red ſard. The engraving repreſents the ſun ſurrounded with rays and a hedgehog. Theſe devices have much reſemblance to modern heraldic creſts. Roman work. (407.)

No. 567.

A GOLD EAR PENDANT. Antique Greek work. The upper part formed by a circular ſhield-ſhaped boſs, from which hangs a drop or pendant formed by ſix ſolid gold balls, ſoldered together, ſomewhat reſembling a bunch of grapes, and ornamented with ſmaller knobs; this deſign is in moſt elegant taſte.

No. 567 (A.)

A PAIR OF ANTIQUE ETRUSCAN GOLD BRACELETS, entirely covered with the moſt elaborate patterns of guilloches, zigzags, fret ornaments, &c., and alſo with various figures of men and horſes, executed in minute granulated work; the claſps are ornamented with ſeated figures in full relief, and alſo with ſphynxes in granulated filagree work. Theſe ſplendid ſpecimens of the art of the antique goldſmith, are in perfect preſervation, and are probably the moſt important ſpecimens of their kind ever diſcovered. They were originally excavated from the necropolis of one of the Etruſcan cities by the Prince of Canino, and were recently one of the principal ornaments of the rich collection of the late M. Louis Fould of Paris.

End of Fourth Day's Sale.

Fifth Day's Sale on Wednesday, April 18th, 1861,

AT ONE O'CLOCK PRECISELY.

ENGRAVED GEMS.

No. 568.

FULL-FACED LAUREATED BUST, in full relief, of a bearded man, apparently an heroic perſonage. Cameo in chalcidony, the noſe fractured. A Roman work of the Auguſtan? period. Height, 1 in.; width, 11/16ths. (389.)

No. 569.

BUST PORTRAIT OF A YOUNG ROMAN, ſomewhat reſembling the portrait of Virgil. A highly-finiſhed cameo in pale onyx of two ſtrata. Height, $\frac{3}{4}$ in.; width, 9/16ths. (390.)

No. 570.

MARSYAS bound to a tree. Onyx of two ſtrata. A beautiful Italian *cinque-cento* work in the ſtyle of the antique. Height, 1 in.; width, $\frac{5}{8}$ in. (391.)

No. 571.

TWO *AMORINI*, one playing the lyre, the other with an inverted torch. The compoſition is ſurrounded with a ſingular raiſed border following the ſhape of the ſtone. Cameo, pale onyx or chalcidony of two ſtrata. Height, ½ in.; width, 9/16ths. (392.)

No. 572.

COMPOSITION OF THREE FIGURES. In the centre a warrior, armed with ſword and ſhield, has ſunk down on his knees, as if wounded, whilſt two other warriors are ſuſtaining him, and apparently exhorting him to make an effort to raiſe himſelf again. Cameo. Roman work in ſard-onyx of two layers. Length, ¾ in.; height, ⅝ in. (393.)

No. 573.

MINUTE INTAGLIO. Buſt of a philoſopher, ſcratched or engraved in outline on a cornelian, the ſurface of which has been blanched by fire. Roman work. Height, 5/16ths; width, 3/16ths. (394.)

No. 574.

CAMEO. A Greek inſcription, as follows:—

ΠΑΛΛΑΔΙ	"Palladius
ΕΥΤΥΧΙ	proſper
ΜΕΤΑΕΙΕ	with
ΡΟΚΛΙΗΣ	Hieroclea."

Nicolo, in a ſilver ſetting of the Italian *cinque-cento* period. Length, ¾ in.; height, ⅝ in. (395.)

No. 575.

CAMEO. A maſſive olive wreath tied with a ribbon. Within it, claſped hands, a ſtring of pearls and the inſcription OMONOAO—*i.e.*, "Concord." A circular onyx of two layers. Diam., 1 in. (396.)

No. 576.

CLASPED HANDS, with the inſcription, OMONOAO—"Concord"—above. Onyx of two layers. (397.)

No. 577.

CAMEO. A two-handled bulbed-ſhaped urn or vaſe. Oriental onyx of two ſtrata (brilliant black and bluiſh white cacholong), in its oriental antique gold locket ſetting. The margin ſurrounded by a twiſted cable filet in gold wire. Height, 1 in.; width $\frac{3}{4}$ in. (398.)

No. 578.

CAMEO. A ſtar-ſhaped roſette. Red ſard, the ſurface or upper layer blanched artificially. Roman. Length, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (399.)

No. 579.

FRAGMENT OF A COMPOSITION. A nude female reclining on a couch is apparently converſing with a warrior whoſe legs and a portion of his ſhield only remain. Fragment of a large cameo in pale onyx of two layers. Roman work. When complete, this cameo must have been upwards of two inches long. Length of the fragment, $1\frac{3}{8}$ in.; height, $\frac{5}{8}$ in. (400 a.)

No. 580.

HEAD OF HADRIAN. Intaglio, red ſard. Height, $\frac{3}{4}$ in.; width, $\frac{1}{2}$ in. (401 a.)

No. 581.

A ROMAN PORTRAIT HEAD, probably Mæcenas. Intaglio in red ſard. Height, $\frac{3}{4}$ in.; width, $\frac{1}{2}$ in. (402 a.)

No. 582.

INTAGLIO on a circular diſc of beautiful faſciated ſard-onyx. A nereid riding on a dolphin. Diam., $\frac{7}{8}$ in. (403 a.)

No. 583.

ASSYRIAN CYLINDER, engraved with various figures and three zones of cuneiform. A ſplendid ſpecimen in ſtriped ſardonyx, deſcribed in the Hertz catalogue as "A man ſtanding adoring a deity, who holds a sword; between them two men holding vaſes and baſkets, and three lines of curſive Babylonian cuneiform; the name of the poſſeſſor and address to the deity." Length, $1\frac{7}{8}$ in.; diam., 9/16ths. (404 a.)

No. 584.

HEAD OF AUGUSTUS? Cameo. Sardonyx of two ſtrata. Height, $1\frac{1}{8}$ in.; width, 15/16ths. From Lord Northwick's Collection. (405 a.)

No. 585.

BUST OF VENUS OR AMPHITRITE? The breaſt and ſhoulders elegantly draped; in the field of the gem a wand, round which is coiled a ſmall dol-

phin. Cameo. Sardonyx of three ſtrata. Height 11/16ths; width, $\frac{5}{8}$ in. From Lord Northwick's Collection. (406 a.)

No. 586.

FULL-FACED LAUREATED BUST OF AN EMPEROR in high relief, probably Auguſtus; the neck and lower part of the gem wanting. Cameo. Onyx of two layers. Size of the fragment, height, $\frac{5}{8}$ in.; width, $\frac{3}{4}$ in. From the Northwick Collection. (407 a.)

No. 587.

A ROMAN PORTRAIT HEAD OF A MAN, executed in high relief, the features having ſome reſemblance to a negro's. Cameo in onyx or nicolo. Height, $\frac{5}{8}$ in.; width $\frac{1}{2}$ in. From Lord Northwick's Collection. (408 a.)

No. 588.

A CONSUL OR EMPEROR, ſeated on a rock, being crowned by Victory. At his feet ſits a female in an attitude of grief, typical of a conquered province, and behind her ſtands a trophy of arms. Roman work. Cameo, pale onyx of two ſtrata. Length, $1\frac{3}{8}$ in.; height, $\frac{1}{2}$ in. From Lord Northwick's Collection. (409 a.)

No. 589.

SEATED FAUN. Oriental onyx of four ſtrata. Intaglio. Height, $\frac{7}{8}$ in.; width, $\frac{3}{4}$ in. From Lord Northwick's Collection. (410 a.)

No. 590.

INTAGLIO. Hector reproving Paris in the presence of Helen. Oriental onyx of two layers, the lower one semi-transparent, the upper one dark hair brown. This fine intaglio, although in a material which, from its beauty and rarity, should be decidedly classed as antique, is nevertheless to all appearance, a modern Italian work of the last century. Length, $3\frac{3}{8}$ in.; height, $2\frac{3}{4}$ in. From Lord Northwick's Collection. (411 a.)

No. 591.

MARS AND VENUS AND A SATYR playing the Pan's pipes. An Italian seventeenth century work. Cameo, onyx of two layers. Height, $\frac{7}{8}$ in.; width, $\frac{5}{8}$ in. (412 a.)

No. 592.

CUPID SEATED ON A COUCH, holding a large comic mask, underneath it a pedum. Cameo, onyx of two layers. Roman work. Length, $\frac{5}{8}$ in.; height, $\frac{1}{2}$ in. (413 a.)

No. 593.

MINUTE CAMEO. Victory driving a biga. Oriental onyx of two layers, or nicolo. Most spirited work. (From the Hertz Collection.) Length, $\frac{3}{8}$ in.; height, $\frac{1}{4}$ in. (414 a.)

No. 594.

A MAN SACRIFICING A RAM AT AN ALTAR, at which stands a woman, with a mask in her hand, strewing barleycorns into the flames; behind her

Silenus playing on the double flute. Cameo. Sardonyx of brown and white ſtrata. Width, 7/16ths; height, 5/16ths. (Hertz Collection.) (415 a.)

No. 595.

THE DRUNKEN SILENUS LEANING ON A YOUTHFUL FAUN, whoſe neck he claſps with one arm; beneath is a flute. A ſplendid Roman cameo. Sardonyx of two ſtrata. Height, $1\frac{1}{8}$ in.; width, $\frac{3}{4}$ in. Hertz Collection. (416 a.)

No. 596.

HEAD OF HERCULES. A ſplendid gem on fine jacynth. Intaglio. From the Hertz Collection. Height, $1\frac{1}{8}$ in.; width, $\frac{3}{4}$ in. (417 a.)

No. 597.

INTAGLIO. Head of Vulcan wearing the pileus; behind it, in the field, a hammer. Inſcribed, ΣΟΛΟΝΟΣ ("Solonos"). Nicolo. From the Hertz Collection. Height, $\frac{7}{8}$ in.; width, 11/16ths. There can be little doubt but that this fine gem is actually from the hand of the celebrated antique gem-engraver whoſe name is affixed to it. (418 a.)

No. 598.

HEAD OF DOMITIA. A fine engraving on nicolo. Intaglio. Hertz Collection. Height, $\frac{7}{8}$ in.; width, $\frac{5}{8}$ in. (419 a.)

No. 599.

CAMEO. Head of an Egyptian queen or goddeſs. Oriental onyx of two layers, the lower one white cacholong—the upper one, in which the head is executed, dark brown. A beautiful Greco-Roman work. From the Hertz Collection; deſcribed in the catalogue as a "Head of Cleopatra." Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in. (420 a.)

No. 600.

INTAGLIO. Standing figure of a Perſian king holding a flower in one hand. Splendid Oriental onyx of three layers. Height, $1\frac{3}{4}$ in.; width, $\frac{7}{8}$ in. (421 a.)

No. 601.

CUPID SEATED, having the head of a bull, ſinging to the lyre; behind him a club, on which Pſyche, in the form of a butterfly, is reſting. Intaglio in ſtriped ſardonyx. Roman work. Height, 7/16ths; width, 5/16ths. (422 a.)

No. 602.

CAMEO. "Eros" (Cupid) winged at the heels, carries in his right hand the thunderbolt of Jupiter: in his left the cornucopia of Pluto; on his head is the modius ſurrounded by the rays of Helios. A Pantheiſtical repreſentation. On the reverſe of the ſtone is engraved in intaglio Dionyſos (Bacchus) with the ſceptre in his right hand, and an apple in his left, perhaps in alluſion to the pomegranate of Proſerpine. A moſt beautiful highly-finiſhed Roman gem. Sardonyx of brown and white ſtrata. Height, $\frac{5}{8}$ in.; width, $\frac{3}{8}$ in. (423 a.)

No. 603.

INTAGLIO, in its original antique Roman gold ſetting, which, beſides the engraved gem, is enriched with two ſmall *cabochon* garnets. The ſtone is a remarkable ſtriped or faſciated cornelian. The engraving repreſents various emblems; in the centre is a ſignet-ring, within the hoop of which is a rabbit, above it a figure drawing a quadriga. On the left is a head or buſt wearing a helmet; on the right a circular diſc or patera, at the bottom a graſshopper, and alſo the initials "C. N." Roman work. (424 a.)

No. 604.

CAMEO in nicolo. A Greek inſcription, ſet in an antique gold ring. The inſcription is—

ΕΥΤΥΧΙ	"Proſper
ΕΥΣΕΒΙ	Euſebius."

No. 605.

THREE CUPIDS AT PLAY. Onyx of two ſtrata. $\frac{3}{4}$ by $\frac{5}{8}$.

No. 606.

A STANDING DRAPED FIGURE OF JUPITER SERAPIS, with a ſtaff. Cameo onyx. $1\frac{1}{8}$ by $\frac{1}{2}$ in.

No. 607.

A KNEELING FIGURE OF A CHILD. Cameo of two ſtrata. 1 in. by $\frac{3}{4}$ in.

No. 608.

VENUS AT HER TOILET. Intaglio ſard, in antique gold ring ſetting.

No. 609.

A MINUTE MASK OF BACCHUS. Onyx of two ſtrata.

No. 610.

HEAD OF A YOUTH. Onyx of two ſtrata. A fragment.

No. 611.

A GROUP OF FOUR FIGURES. Striated onyx. A fragment ſet as a ring.

No. 612.

HEAD OF A CHILD. Cameo onyx of two ſtrata.

No. 613.

A MAN SLAYING A DEER. Cameo of two ſtrata.

No. 614.

A FIGURE OF VICTORY. Cameo onyx of two ſtrata.

No. 615.

APOLLO IN HIS CHARIOT. Intaglio pale ſard.

No. 616.

A MALE FIGURE ſtooping over an Amphora. Intaglio ſard, ſet as a ring.

No. 617.

VENUS. Intaglio onyx.

No. 618.

SMALL PASTE AND STONE INTAGLIE—154 pieces.

No. 619.

CAMEI—23 pieces.

No. 620.

AN AGED WARRIOR, ſeated, preſenting an amphora to a youth with ſpear and ſhield: a draped female behind. Onyx of two ſtrata. Intaglio. $1\frac{1}{4}$ in by $1\frac{1}{8}$ in.

No. 621.

BUST OF A ROMAN EMPEROR. Cameo onyx of three ſtrata. An Oriental inſcription on the back. $1\frac{5}{8}$ by $1\frac{1}{8}$ in.

No. 622.

HEAD OF HERCULES. Intaglio ſard. $\frac{3}{4}$ by $\frac{5}{8}$. Set as a ring.

No. 623.

A WARRIOR, in a quadriga. Sard. $\frac{7}{8}$ by $\frac{3}{4}$.

No. 624.

A WARRIOR, with ſword and ſhield, kneeling before a terminal figure. Intaglio ſtriated onyx. 1 in. by $\frac{7}{8}$ in.

No. 625.

A MALE HEAD, inſcribed L.S., pale ſard. $\frac{7}{8}$ by $\frac{5}{8}$. Set as a ring.

No. 626.

MERCURY AND HERMAPHRODITUS — betwixt them a pedeſtal ſupporting a figure of Minerva. Cameo on fine ſard. $1\frac{3}{4}$ by $1\frac{1}{2}$ in.

No. 627.

AMPHITRITE with two ſeahorſes. Green antique paſte. $1\frac{5}{8}$ by $1\frac{1}{8}$.

No. 628.

FOUR CUPIDS AT PLAY. Intaglio antique paſte.

No. 629.

A FRAGMENT OF A DRAPED FEMALE HEAD. Onyx of two ſtrata.

No. 630.

A FEMALE before a ſtatue, a fragment. Onyx of two ſtrata.

No. 631.

A FAUN with a panther beneath a tree. Onyx of two ſtrata. $\frac{7}{8}$ by $\frac{3}{4}$ in. Set as a ring.

ANTIQUE JEWELLERY.

No. 632.

PAIR OF EAR PENDANTS in thin ſtamped gold. Etruſcan work. The circular loop is a band of thin gold, enriched with filets and two rows of circular knobs or boſſes: from this ring hangs the pendant, the upper part forming a wide band or loop decorated with three parallel rows of circular boſſes; beneath this is a canopus vaſe, or a ſpecies of amphora, crowned by a female head of marked Egyptian type. (409.)

No. 633.

SCARABEUS IN CORNELIAN ſet as a ſwivel ring, the circlet formed by a flat thin band of gold, the ſtone rudely engraved with a dancing faun, in the characteriſtic Etruſcan style. (410.)

No. 634.

SWIVEL RING, the gold wire circlet of an elegant granulated or plaited pattern, the ſtone a cameo of a lion couchant in burnt cornelian. Etruſcan work. (411.)

No. 635.

PAIR OF EAR-RINGS OR PENDANTS, in thin gold *repouſsé* work—Greek or Etruſcan; the hoop is formed by a figure of a winged Cupid. Above the

head of each is a roſette ſet with a *cabochon* garnet. (Hertz Collection.) 412.

No. 636.

PAIR OF GOLD EAR PENDANTS, the upper part a leaf or heart-ſhaped plate ornamented with granulated ſcrolls, beneath it an hexagonal cylindrical bead in blue glaſs from which again hangs a pointed oval or vaſe-ſhaped ornament, Greek or Etruſcan. (Hertz Collection.) 413.

No. 637.

NECKLACE formed of true-love knots in gold, and large irregular rubies and emeralds, rounded or "*en cabochon*," perforated and ſtrung as beads. Length, $11\frac{1}{4}$ in. Greek or Roman work. (Hertz Collection.) 414.

No. 638.

PENDENT ORNAMENT ſuſpended from a ſhort gold chain. The principal detail is a large *cabochon* garnet, ſet in a frame or "*chaton*" of gold ornamented with granulated filets; from this is ſuſpended a vaſe-ſhaped ornament the body formed by a garnet bead, the vaſe, handles, *&c.*, in gold. (Hertz Collection.) 415.

No. 639.

NECKLACE, compoſed of large circular beads of gold, richly ornamented with varied patterns in minute granulated work; from the centre hang three pendent ornaments. Entire length, 16 in. Greek or Etruſcan. (416.)

No. 640.

MASSIVE GOLD RING ſet with an octagonal Oriental amethyſt, on which is deeply engraved a full-faced buſt of a female. The ring itſelf is twiſted, or cable-ſhaped, the ſtrands increaſing in ſize towards the *chaton* or tablet in which the ſtone is inſerted. A very elegant and ſimple arrangement, admirably wrought in ſolid gold—probably late Roman work. (417.)

No. 641.

ROMAN GOLD FINGER RING. This very remarkable ring has a large circular "chaton" or tablet 11/16ths in diam., the margin of which is ſurrounded by a beautiful moulded filet. This encloſes a narrow ring or zone of dark ſardonyx or glaſs paſte, engraved with minute figures of birds and animals, which in turn is bounded on its inner margin by another raiſed moulded gold filet. This again encircles a light green glaſs paſte engraved with a head of Bacchus; the glaſs paſte, however, is expoſed only in the "*incavo*," or engraving of the head, the field or ground of the paſte being covered with a leaf or plate of gold, which is cut or perforated to the outline of the head. Purchaſed in Rome in 1859, having been found in the neighbourhood in the ſame year. (418.)

No. 642.

GOLD EAR-RING. A plain gold wire hoop ornamented with a four-ſided roſette ſtrung on, and moving round as a ſwivel; in the centre on one ſide is ſet a minute emerald. Roman? work. (419.)

No. 643.

GOLD FINGER RING, ſet with an onyx cameo of two layers; repreſenting a quail or partridge. Roman work. (420.)

No. 644.

GOLD FINGER RING, ſet with a cameo head of a child in garnet; the circlet and "*chaton*" formed of beautiful plaited and granulated filagree work. Greek, ſaid to have been found at Milo. (421.)

No. 645.

GOLD FINGER RING—the hoop granulated or beaded, the tablet or "*chaton*" forming a ſmall ſquare or cubical teſſera, on the part of which is engraved the Greek monogram of the name of Chriſt, the "X. P." An intereſting early chriſtian ring, probably of the third or fourth century. (422.)

No. 646.

A GOLD FINGER RING, inſcribed in deeply engraved characters round the outer margin, "*Marci. Marciani. volcaſi. tegellii.*" This very remarkable ring was evidently intended as a ſeal or ſignet, the inſcription being reverſed, *i.e.*, running from right to left. The form of the characters and other indications ſeem to point to the Roman Conſular period. (423.)

No. 647.

TRIANGULAR GOLD BROOCH OR FIBULA, of moſt minute and delicate workmanſhip, richly adorned with filagree work, granulated boſſes, wreaths, &c., and

ſet with four ſmall *cabochon* garnets. An exquiſite ſpecimen of antique Etruſcan jewellery. (424.)

No. 648.

A BRACELET, formed by a flat ſilet of gold, the two ends terminating in involuted ſerpents, which tie or loop together, ſo as to form the faſtening of the bracelet. At each extremity is a ſerpent's head, chiſelled in a ſpirited and life-like ſtyle. This elegant and probably unique object is moſt likely of Greek origin. (425.)

MEDIÆVAL AND *CINQUE-CENTO* JEWELLERY.

No. 649.

GOLD ENAMELLED FINGER RING, ſet with a pointed diamond, the circlet enriched with ſtrap-work ornamentation. Sixteenth century Italian ? work. (460.)

No. 650.

GOLD FINGER RING, ſet with a brilliant, the loop enriched with elaborate ſtrap-work ornament, chiſelled in high relief, and picked out with white, black, and green enamel. Sixteenth century. (461.)

No. 651.

GOLD FINGER RING, of ſimilar ſtyle, ſet with a ſmall table diamond, the ſetting elaborately chiſelled, and enriched with white and black enamel. *Cinque-cento.* (462.)

No. 652.

FINGER RING, ſet with a fine emerald, and with ſix ſmall brilliants, the loop enriched with *Guilloche* ornament in white enamel, filled in with raiſed ſpots of turquoiſe. A beautiful ring, of ſimple yet very elegant taste, probably French. Seventeenth century work. (463.)

No. 653.

MOURNING RING, with a ſcull and croſs bones in relief. White and black enamel on gold. Seventeenth century. French or Flemiſh? (464.)

No. 654.

FINGER RING, ſet with a ſapphire and two brilliants. The circlet elegantly chaſed and enriched with white and black enamel. French? Seventeenth century. (465.)

No. 655.

FINGER RING, ſet with a fine garnet, the ſetting enriched with black enamel. Sixteenth century work, of ſimple yet very elegant pattern. Flemiſh? (466.)

No. 656.

PASSION RING. A gold hoop ring, ſet with a ſquare garnet, engraved with an *Agnus Dei*, and the circlet compoſed of ſixteen ſmall ſquare garnets, engraved with

various emblems of the paſsion. The intaglio parts filled in with white enamel. Italian. Sixteenth or ſeventeenth century. (467.)

No. 657.

OVAL PENDENT *RELIQUARY* in ſilver gilt. On each ſide is a repreſentation of the crucifixion, chiſelled in relief, and the margin is ſurrounded by a bold border of twiſted cable-work, and projecting boſſes. Spanish. Date, ſecond half of the ſixteenth century. (468.)

No. 658.

PENDENT JEWEL in rock cryſtal, repreſenting a hippocampus, or ſea-horſe. It is ſuſpended by three gold chains, and is enriched with imitation harneſs, *&c.*, in thin gold filagree work. Spaniſh? Sixteenth century. (469.)

No. 659.

PENDENT JEWEL. This beautiful ornament conſiſts of a circular frame of *cartouche* work, enriched with cherubs' heads, highly decorated with opaque and tranſparent enamels. The frame is ſet with a plate of rock cryſtal. It is ſuſpended by three chains from a loop formed by an oval ſhield of arms, with mantling ſurrounded by an electoral crown. The arms are thoſe of Bavaria. This jewel is moſt likely of Augſburg work. Circa 1580. (470.)

No. 660.

PENDENT LOCKET JEWEL. A miniature "Calvary." Within an egg-ſhaped caſe formed of two ſegments of poliſhed rock cryſtal, with enamelled gold

rim or margin, is a repreſentation of "Calvary," or the crucifixion of Our Saviour, with the two thieves and numerous ſmall figures at the foot of the croſs, all minutely executed in gold in full relief, and enamelled. German. Sixteenth century work. (471.)

No. 661.

PENDENT JEWEL, repreſenting an eagle perched on a branch, round which is twined a ſerpent. The body of the bird is formed by a large "*perle baroque;*" the head, outſtretched wings, and feet of the bird, the branch and the ſerpent, are in gold, richly decorated with tranſparent enamel, in which the beautiful ruby or "*ſang-de-bœuf*" tint is predominant. From the front of the branch projects a roſette ſet with a fine ruby, and from the point of each wing, as well as the under-ſide of the branch, hang circular pendent pearls. The jewel is ſuſpended by a ſmall chain and loop. Italian *cinque-cento* work. (472.)

No. 662.

PENDENT JEWEL. Probably an order of the St. Eſprit. A dove with outſtretched wings pendent from a long gold chain. The body, wings, and tail, are ſet with large triangular brilliants, and a glory of brilliants ſurrounds the head. From the point of each wing, and from the tail, is ſuſpended a fine pearl; on the back of the bird, the feathers are beautifully chaſed and enamelled. An exquiſite ſpecimen of French ſixteenth century work. (473.)

No. 663.

PENDENT JEWEL in enamelled gold. Within an oval frame or border of rich *cartouche* work, ſet with pearls, is an *alto-relievo* of Jupiter and Juno

embracing, with Cupid ſeated near them; on the reverſe, a chaſing in gold repreſents a horſeman approaching a lady clad in rich veſtments. The figures and acceſſories of the relievo ſubject, and likewiſe the ornamental border, are richly adorned with opaque and tranſlucent enamels. Augſburg? work. Circa 1600. A ſplendid jewel, in excellent preſervation. (474.)

No. 664.

PENDENT JEWEL, forming a *reliquary*. On each ſide is a ſmall oval *plaque* of cryſtal, apparently painted at the back with medallion heads reſpectively of Our Saviour and the Virgin. The border, or body of the jewel, is of gold filagree *cloiſonné* work, filled in with tranſlucent enamels, and ſmall pearls are attached as pendents. Spaniſh or Italian work. Circa 1570. (475.)

No. 665.

PENDENT BADGE OF AN ORDER, in enamelled gold. Probably of a Knight of Malta. The jewel is formed from a plate of gold of ſcolloped or quatrefoil ſhape, in the centre of which is a circular medallion, emboſſed ſo as to aſſume a convex ſhape on one ſide and a concave one on the other. The convex ſide is ornamented with a white croſs on a blue ground, the border or margin filled in with coloured flowers painted on a ground of white enamel. The concave medallion has a minute painted ſubject of St. John the Baptiſt preaching to his diſciples, and pointing to Chriſt, who appears in the diſtance advancing towards them. The border compartments ſimilarly enriched with minute painted flowers. Theſe deſigns are executed on an uniform ground of white enamel. Date, ſecond half of the ſeventeenth century. (476.)

BRONZES.

No. 666.

INKSTAND, "*Calamaio.*" Florentine *cinque-cento* bronze. On a triangular plinth, ſupported on lions' feet, are three ſitting ſphynxes with outſtretched wings, coupled together; a circular moulded rim or margin reſts on their heads and wings, within which is placed a funnel-ſhaped glaſs for ink. The cover forms a richly-moulded pedeſtal, on which ſtands a group of ſtatuettes repreſenting Pan or a ſatyr, ſeated, with his hands bound behind him; Venus or a nymph, ſtanding near, offers him a baſket of fruit; and Cupid ſtanding on the oppoſite ſide, is in the act of ſhooting an arrow. This ſplendid bronze dates about 1530. (From the Bernal Collection.) Entire height. 14 in.; height of ſtatuettes, $6\frac{1}{4}$ in. (600.)

No. 667.

INKSTAND. Florentine *cinque-cento* period. A ſtatuette of Pan or a ſatyr, in "*ronde boſſe*," is ſeated croſs-legged: in one hand he holds a two-handled vaſe or inkſtand, and in the other a cornucopia intended to hold the pen. This fine bronze is of the firſt half of the ſixteenth century, and has a ſplendid colour or *patina*. Height of figure, if erect, about 12 in. (601.)

No. 668.

GROUP. Florentine bronze. Samſon ſlaying a Philiſtine. Date, firſt half of ſixteenth century. Proportion of figures, about 12 in. high. (602.)

No. 669.

PAIR OF BRONZE VASES. Florentine work. Circa 1700–20. Height, 14¾ in. Theſe vaſes, though in general ſtyle and aſpect they reſemble analogous works of the early *cinque-cento* period, belong, nevertheleſs, to the eighteenth century—the details of ornament being decidedly of the Louis XIV. ſtyle. They are ſplendid examples of highly-finiſhed workmanſhip, the chaſing being of the utmoſt finiſh and preciſion, whilſt the natural colour of the bronze is of a beautiful tender olive-brown tint. (603 and 604.)

No. 670.

OVAL FRAME IN BRONZE. Venetian or Florentine work. Circa 1570. Height, 12 in.; width, 9 in. Formerly a frame attached to a *benitier*, the cup having been ſawn away. The deſign conſiſts of bold ſtrap-work ornament, picked out in gold, with cherubs, lions' heads, pendent garlands, *&c.*, in high relief; and the upper part is flanked by two ſtanding angels in *alto relievo;* at the top is an eſcutcheon, with the emblem of a pelican in her piety, and the motto, "*Semper ardentius.*" (From the Rouſſel Collection.) 605.

No. 671.

SMALL ANTIQUE BRONZE BUST OF HERCULES. Of fine Roman work of the Auguſtan period. The *patina*, unfortunately, is not well developed, probably from the bronze having long lain in a boggy ſoil, or in the bed of a ſtream. The ſquare pedeſtal is of antique workmanſhip, though it did not originally belong to the bust; it is ornamented with a fret or *meander* ornament, inlaid in ſilver. Height, excluſive of pedeſtal, 3¾ in. (606.)

No. 672.

SMALL ANTIQUE BRONZE PORTRAIT BUST. An exquiſite miniature work in bronze, in all probability of the Auguſtan period, and perhaps a portrait of ſome member of the Imperial family. It is elaborated with all the perfection of an antique cameo, and is covered with a beautiful dark olive green *patina*. Height, excluſive of pedeſtal, 3 in. (607.)

No. 673.

BUST OF OUR SAVIOUR. A highly-finiſhed Florentine "*cire perdue*" bronze of the *cinque-cento* period. Purchaſed in Florence in 1859. (608.)

No. 674.

STATUETTE OF A SLAVE OR PEASANT, ſeated, with a mantle bound round him. An Italian *cinque-cento ſur-moulage* of an antique bronze. Purchaſed at Genoa, 1859. Height, 6 in. (609.)

No. 675.

ANTIQUE GREEK BRONZE (Œnochoe), ornamented with delicately wrought flutes or gadroons, and a band of guilloche ornament; the handle is beautifully moulded, and at its lower extremity terminates in a Gorgon maſk. An exquiſite specimen, in fine preſervation.

No. 677.

TRIANGULAR INSTAND, the cover ſurmounted by a ſtatuette of St. Paul. Florentine bronze of the *quattro-cento* period. From the Collection of the Marcheſe della Gherardeſca, Florence, 1859. (610.)

No. 678.

OVAL BRONZE INKSTAND, with cover, the lower part in the ſhape of an antique oval bath or ciſtern. On the cover, a recumbent nude female figure reading from a book, ſurrounded with utenſils emblematic of literature and the arts. An elegant Italian *cinque-cento* bronze. Purchaſed in Rome, 1859. (611.)

No. 679.

STATUETTE OF VENUS OR PSYCHE, ſtanding, the lower part of the figure draped. An Italian *quattro-cento* bronze; attributed to Giacomo Francia. Purchaſed in Florence, 1859. Height, about 9 in. (612.)

No. 680.

VENUS. A ſtanding ſtatuette; the left arm upraiſed, holding one end of a ſcarf or mantle, the other end of which is held in the right hand, and is ſuppoſed to be floating in the wind, forming an arch above the head of the figure. A highly-finiſhed Florentine *cinque-cento* bronze. From the Collection of the Marquis della Gherardeſca, Florence, 1859. Entire height about 18 in. (613.)

No. 681.

SMALL BUST OF KING CHARLES II. An Engliſh contemporary bronze. (614.)

No. 682.

ANTIQUE BRONZE STATUETTE OF VENUS. Roman period. Finely *patinated*. Height, $5\frac{5}{8}$ in. (615.)

No. 683.

HERCULES AND THE BULL, on ſcagliola pedeſtal.

No. 684.

THE MARLI HORSES —a pair on bronze plinths.

No. 685.

AN ANTIQUE HALF-DRAPED FIGURE OF VENUS, with a mirror in her hand.

No. 686.

A CANDELABRUM, on tripod ſtand, ſupporting a cup with birds on the edge.

No. 687.

VENETIAN KNOCKER, compoſed of a figure in armour between two lions, ſtanding on a man's neck. A lion's maſk behind.

No. 688.

THE MERCURY, of "G." di Bologna. 23 in. high, on marble pedeſtal.

No. 689.

AN ANTIQUE LAMP, the handle terminating in a maſk.

No. 690.

A SMALL FIGURE OF MELEAGER leaning on the head of the boar.

No. 691.

BOREAS AND ORITHYA—a group on ſcagliola pedeſtal.

No. 692.

THE RAPE OF PROSERPINE—the companion group, on ſcagliola pedeſtal.

No. 693.

BRONZE *BAS RELIEF PLAQUE*, formerly mounted as a "*pax*." Italian *quattro-cento* period; attributed to Sandro Boticelli. The Virgin, with the Child in her arms, ſtanding on a baluſtrade in front of a throne or canopy, ſurrounded by angels and numerous figures of children, holding garlands. Height, $3\frac{3}{4}$ in.; width, $2\frac{3}{4}$ in. (616.)

No. 694.

BRONZE *BAS RELIEF PLAQUE*, for a *pax*—originally gilded. Italian *quattro-cento* period. Chriſt in the Sepulchre, ſupported by the Virgin and St. John. Height, $4\frac{1}{2}$ in.; width, 3 in. (617.)

No. 695.

SMALL CIRCULAR BRONZE *BAS RELIEF PLAQUE*. Italian *quattro-cento* work. Hercules ſleeping, whilſt Cacus is ſtealing an ox, which he pulls into his cave by the tail. Diam., $2\frac{1}{4}$ in. (618.)

MISCELLANEOUS OBJECTS IN PRECIOUS MATERIALS.

Goldſmiths' Work and Decorative Metal Works in general.

No. 696.

CASKET, formed of enamel *plaques* mounted in gold. German or Dutch. Early eighteenth century work. This coſtly object is in the form of a ſmall ſquare cabinet, ſtanding on four chaſed knob feet. The front opens with two hinged doors, diſcloſing ſix ſmall drawers, the metal fronts of which are richly chaſed with various animals, amongſt which, dragons, panthers, crocodiles, *&c.*, are conſpicuous. The exterior of the piece is encaſed with ſeven large, and numerous ſmaller, *plaques* of enamel in brilliant colours on white ground. The larger *plaques* in front repreſent reſpectively—Venus bathing, ſurrounded by *Amorini*, intended as an allegory of water; and the companion ſubject, an allegorical repreſentation of fire, imperſonated by an aged figure in a red mantle, accompanied by *Amorini*, ſeated round a fire. At one end of the caſket is a multifarious compoſition of Bacchus and Ariadne ſurrounded by bacchantes; and at the other, a nuptial proceſſion, probably of Alexander and Roxana. At the back, the two *plaques* repreſent Bacchus ſurrounded by *Amorini*, and an analogous compoſition of Flora. The ſummit of the ſloped cover or roof has an oblong *plaque*, with a ſubject apparently of Venus and Adonis, and the

ſides of the cover are ornamented with *Amorini*, *&c.*; at the angles of the piece are four ſmall pinnacles or pedeſtals, enriched with bouquets of flowers. This caſket is an important and probably unique example of its kind. It was brought from the iſland of Java, when taken from the Dutch in the early part of the preſent century, and is ſaid to have been given, early in the preceding century, as a coſtly preſent to ſome native prince. There can be little doubt but that this is a correct account; and this beautiful object may be regarded as one of the rareſt and moſt coſtly *bijoux* that the epoch could produce. The enamels are in the fineſt ſtate of preſervation, of unuſual ſize, and high finiſh, and are of the kind known as the Dreſden *tabatière* enamels. Height, $5\frac{1}{2}$ in.; length, $4\frac{1}{2}$ in.; width, $3\frac{1}{2}$ in. (651.)

No. 697.

SMALL CASKET, with arched cover in ſilver gilt, enriched with foliated ſcrolls in ſilver *appliqué* filagree work, filled in with coloured enamels. Circa 1600. German work. Length, 5 in.; width, 2 in.; height, $2\frac{3}{4}$ in. (652.)

No. 698.

SMALL SQUARE CASKET, of ſimilar work and period. In the interior of the lid, is a moſt elaborate lock in blued ſteel, and at the bottom an engraving of a marriage ſubject. Length, $2\frac{7}{8}$ in.; width, 2 in.; height, $1\frac{3}{8}$ in. (653.)

No. 699.

SMALL SQUARE COFFER OR CASKET, in ſilver filagree wire-work. It is mounted on a raiſed ſtand, alſo in filagree. German. Second half of ſixteenth century. Length, $4\frac{1}{4}$ in.; width, $2\frac{1}{4}$ in.; height, $3\frac{1}{4}$ in. (654.)

No. 700.

CYLINDRICAL BEAKER, in rock cryſtal. The under part and foot *gadrooned;* the ſides richly engraved with ſcroll foliage. Italian *cinque-cento* period. Height, 6 in.; diam., $2\frac{1}{4}$ in. (655).

No. 701.

CYLINDRICAL CUP AND COVER, in ſilver gilt, ſet with jewels, conſiſting of large *cabochon* garnets; large ſpinel rubies; foſſil turquoiſes, topazes, "*perles baroques*," and thirty-ſeven antique and *cinque-cento* cameos. This ſumptuous piece is of ſeventeenth century work, and is moſt likely of Swediſh or Daniſh origin. Height, $12\frac{1}{2}$ in.; diam., 7 in. (656.)

No. 702.

MINIATURE SALT-CELLAR, in ſilver. Hexagonal pedeſtal-ſhaped, on three ball feet, engraved with oval medallions of claſſical heads, flowers, *&c.*, in the ſtyle of Theodore de Bry. German. Circa 1600. Height, $1\frac{1}{4}$ in. (657.)

No. 703.

FLACON, with ſtopper in amber, decorated with a frieze of marine deities carved in high relief. German work. Second half of ſeventeenth century. (658.)

No. 705.

CIRCULAR SNUFF-BOX, in pale ſardonyx mounted in gold. The lid enriched with a greyhound in a ſitting poſition, in minute Roman moſaic. Diam., $3\frac{1}{4}$ in. (660.)

No. 706.

CIRCULAR SNUFF-BOX, in porphyry, mounted in gold, the lid enriched with an antique Silenus maſk, in Roman moſaic. Diam., $2\frac{7}{8}$. (661.)

No. 707.

COVER OF A MISSAL OR SERVICE-BOOK, enamel on copper, with margin in gilt metal. Dutch? Circa 1660. In the centre of each cover is an oval *cartouche:* one containing the Virgin and Child and St. John with a lamb, in a landſcape; the other, the Viſitation of Elizabeth. *Amorini* in *camaieu* flank the *cartouches*, and the reſt of the cover is filled in with elaborate flower and ſcroll work. The ground is of white enamel. On the back are allegorical figures of Hope and Charity, within *cartouches*. (From the Debruge-Demeſnil Collection.) Dimenſions of the cover, opened out: width, 6 in.; height, $4\frac{3}{8}$ in. (662.)

No. 708.

BENITIER, in rock cryſtal, decorated with *relievi* in enamelled gold, ſet with rubies and turquoiſes. Italian work. Circa 1570. The cup of the *benitier*, hollowed out of a block of cryſtal, is attached to the bottom of a large oval *plaque* or tablet, likewiſe in cryſtal. The margin of this *plaque* is bordered with heart-ſhaped ornaments cut in the maſs, in the centre of each of which is inſerted a fine turquoiſe. The centre of the tablet is occupied by an *appliqué relievo* picture in gold, repreſenting the rood or crucifix; our Saviour on the croſs, with the Virgin and St. John. The draperies of the figures are enriched with the moſt vivid tranſlucent enamels, and the croſs is ſet with a ſeries of precious table rubies. This

ſplendid ſpecimen of the goldſmith's art is probably of Florentine origin. Height, 12 in.; width, $6\frac{1}{4}$ in. (663.)

No. 709.

CASE OR FRAME FOR A MINIATURE, in enamelled gold, the front formed by a *plaque* of rock cryſtal, the back perforated in open work; the deſign is an elaborate interlaced cypher ſtanding on two palm branches, and ſurmounted by a ducal coronet; a plain narrow border ſurrounds it. The work is in gold, enamelled white, and touched with black. On the band of the coronet, above the cypher, is inſcribed, "*Ces noms inſeparables;*" and on the border the following verſe: "*Ce chiffr' entrelaſſé faict moins voir de meſlange que ne fait les réplis de nos cœurs bien unis, n'y l'envie du temps jamais par un eſchange ne pourra pas troubler l'amour de ma Philis.*" French. Circa 1670. The edge or margin is ſurrounded by a twiſted cord, alſo enamelled white and black. $2\frac{3}{4}$ by $2\frac{1}{8}$. (664.)

No. 710.

OVAL GOLD SNUFF-BOX, the ſurface arranged in panels of "*vernis*" in imitation of lapis lazuli; on the lid is an enamel miniature of Louis XIV., by Petitot, or of his ſchool. The gold mounts are chaſed in the higheſt ſtyle of early eighteenth century art; the ornamentation, in varicoloured gold, conſiſts of *rococo* ſcroll and *cartouche* work, *Amorini*, bouquets of flowers, garlands, *&c.* This ſplendid box is probably one of the moſt ſumptuous and taſteful works of its kind ever executed. Length, $3\frac{1}{2}$ in.; width, $1\frac{3}{4}$ in.; depth, $1\frac{1}{2}$ in. (665.)

No. 711.

OBLONG GOLD SNUFF-BOX, inlaid with panels of lapis lazuli. In the lid is an enamel miniature of a lady, by Petitot, the margins of the box ſet with ſeed pearls. A ſplendid *tabatière* of the Louis XIV. period. Length, $2\frac{1}{8}$ in.; width, $1\frac{3}{8}$ in.; depth, $1\frac{1}{8}$ in. (666.)

No. 712.

CIRCULAR SNUFF-BOX, of dark ſhell, inlaid with parallel ſtripes of gold. In the lid, an oval miniature on ivory, of a lady in the coſtume of the period of Louis XVI. French. Diam., $2\frac{1}{2}$ in. (667.)

No. 713.

CIRCULAR SNUFF-BOX, in light yellow ſhell, *piqué* with ſmall gold ſtars. On the lid, a miniature on ivory of a lady. Period of Louis XVI. Diam., $2\frac{1}{2}$ in. (668.)

No. 714.

SQUARE *PLAQUE* of *Avanturine* glaſs, ſet in a narrow gold margin, and with a loop for ſuſpenſion. On one ſide is a painting in oil of St. Thereſa? kneeling; above, in the clouds, an angel with a dart. Spaniſh or Italian ſixteenth century work. Height, $2\frac{1}{2}$ in.; width, $2\frac{1}{4}$ in. (669.)

No. 715.

CIRCULAR SNUFF-BOX, in black ſhell, the lid ſet with a miniature portrait of a lady. French—period of Louis XVI. Diam., 3 in. (670.)

No. 716.

GOLD SEAL, ſet with a garnet, engraved with a ſhield of arms. The mount or handle of the ſeal is in the form of a Malteſe croſs. Originally enamelled. Italian ſeventeenth century work. (671.)

No. 717.

CIRCULAR SNUFF-BOX in Dreſden porcelain, mounted in gold, the exterior painted with hawking ſubjects; in the interior of the lid a highly-finiſhed miniature of a lady in the character of Flora. Circa 1740. Diam., $2\frac{3}{4}$ in. (672.)

No. 718.

OVAL SNUFF-BOX in Dreſden porcelain, the exterior painted with *Amorini;* on the under ſide of the lid a miniature of a lady reclining on a couch. The mountings in gold richly chaſed. (673.)

No. 719.

SMALL CASKET, formed of ſlabs of agate or jaſper, mounted in ſilver gilt. German work. Circa 1560–1600. Length, $3\frac{1}{2}$ in.; width, $2\frac{3}{4}$ in.; height, $2\frac{1}{2}$ in. This caſket, like the others of analogous deſign in this Collection was doubtleſs intended as a wedding preſent, and it is not unlikely that it may have been intended to contain the marriage ring. The deſign is very chaſte and ſimple, and the workmanſhip of unuſual ſolidity and finiſh. (674.)

End of Fifth Day's Sale.

Sixth Day's Sale on Thurſday, April 18th, 1861,

AT ONE O'CLOCK PRECISELY.

ANTIQUE AND OTHER ENGRAVED GEMS.

No. 720.

CAMEO. A fragment of a large and intereſting compoſition. The piece, probably about half of the ſtone, contains three figures and part of a fourth. The ſubject repreſented is the Phrygians binding the ſleeping Bacchus. A highly-finiſhed Roman work in high relief, in pale onyx of two ſtrata. Size of the fragment: height, 1-3/16ths; width, $\frac{7}{8}$ in. (426 a.)

No. 721.

HEAD AND NECK OF AN ASS, with a bell tied round its neck, an ear of corn in its mouth. Intaglio, red ſard. Length, $\frac{3}{8}$ in.; height, 5/16ths. (427 a.)

No. 722.

HEAD OF AN EAGLE. Intaglio on fine banded ſard. The ſtone circular, and "*en cabochon.*" Diam., 7/16ths. (428 a.)

No. 723.

DIOMEDES AND ULYSSES mangling the body of Dolon. A fine early Greek or Etruſcan intaglio in red ſard, with a ſtriated border. Height, $\frac{5}{8}$ in.; width, 7/16ths. (429 a.)

No. 724.

A WARRIOR kneeling on one knee (ſeen in front, the legs foreſhortened). He has a ſhield on the right arm, and holds a ſtone, which he ſeems to have picked up from the ground, in the other hand. In the field of the gem is a curious mark or monogram. Greek work. Intaglio, on pale browniſh yellow ſard. Height, $\frac{3}{4}$ in.; width, 9/16ths. (430 a.)

No. 725.

ULYSSES AND HIS DOG. In the field of the gem two palm branches. Intaglio on beautiful red ſard. Early Greek or Roman work. Height, $\frac{3}{8}$ in.; width, 5/16ths. (431 a.)

No. 726.

DRAPED FEMALE FIGURE, holding a ſtaff or ſceptre, ſeated on a car. On her lap is a nude male figure, ſeated or reclining. Probably Ceres and Triptolemus. In front a draped female yoked to the car. Cameo. Roman work. Pale onyx of two layers. Height, $\frac{5}{8}$ in.; width, 9/16ths. (432 a.)

No. 727.

CAMEO. Fragment, the upper part of a female laureated head of grand character (broken acroſs underneath the mouth). Sardonyx of three ſtrata. Greek work. Size of cameo when complete about $1\frac{3}{4}$ in. by $1\frac{3}{8}$ in. (433 a)

No. 728.

FRAGMENT OF A HEAD OR BUST OF LIVIA, full-faced, in high relief. Cameo in *plaſma*. Fine contemporary work—the ſtone hollowed at the back. Size when complete about $1\frac{5}{8}$ in. by $1\frac{1}{4}$ in. (434 a.)

No. 729.

CAMEO, fragment. A female idealized head, the lower part of the ſtone broken away. Greek work. Onyx of two ſtrata. Size of ſtone when complete, height, $1\frac{1}{2}$ in.; width, $\frac{7}{8}$ in. (435 a.)

No. 730.

FRAGMENT. A male bearded head (the front part or face only, and part of the neck). Roman work. A portion of a cameo probably about $2\frac{1}{4}$ in. high, by $1\frac{3}{4}$ in. wide, when complete. (436 a.)

No. 731.

CAMEO. Fragment of a head of the young Bacchus. Onyx of black and white ſtrata. Height when complete, $1\frac{1}{8}$ in.; width, $\frac{3}{4}$ in. (437 a.)

No. 732.

FRAGMENT OF A HIGHLY-FINISHED MALE ROMAN PORTRAIT HEAD. The margin of the ſtone ſurrounded by a raiſed border or wreath of olive leaves. At the back of the ſtone is a ſketch of another head. Cameo, in fine Oriental onyx of ſeveral ſtrata. Size when complete: height, $1\frac{1}{2}$ in.; width, 1 in. (438 a.)

No. 733.

FRAGMENT. A cow ſuckling a calf. Cameo, in onyx of two ſtrata. Length when complete, 1 in.; height, $\frac{3}{4}$ in. (439 a.)

No. 734.

CAMEO, fragment. A lion in a walking attitude. Oriental onyx of two ſtrata—the ground bluiſh opaque white cacholong; the upper layer, in which the animal is executed, brilliant orange-red. When complete—length, 1 in.; height, $\frac{5}{8}$ in. (440 a.)

No. 735.

CAMEO, fragment. A lion in a walking attitude. The margin of the ſtone ſurrounded by a raiſed filet or border. Pale onyx of two layers. Length when complete, $1\frac{1}{4}$ in.; height, $\frac{7}{8}$ in. (441 a.)

No. 736.

FRAGMENT. The hind part of a lion. Splendid Oriental onyx of white and black ſtrata. This cameo, when complete, muſt have meaſured nearly 4 in. long by 3 high. (442 a.)

No. 737.

TORSO OF A BACCHANTE, lightly draped. Onyx of two layers. Fragment of a cameo of about $1\frac{1}{2}$ in. high by $1\frac{1}{4}$ in. wide. (443 a.)

No. 738.

PORTION (the ægis with the Meduſa's head) of a grand cameo buſt of Minerva. Splendid Oriental onyx of

three (?) layers. This cameo when complete probably measured $2\frac{1}{2}$ in. or 3 in. high, by 2 in. or $2\frac{1}{4}$ in. wide. (444 a.)

No. 739.

SMALL FRAGMENT OF A LARGE IMPERIAL PORTRAIT CAMEO—(a portion of the hair, with laurel wreath, and two points of a rayed crown or diadem). Onyx of two ſtrata. This cameo when intact muſt have been 5 or 6 in. high, and proportionately wide. (445 a.)

No. 740.

CAMEO, fragment of a buſt of Minerva (the ſhoulders, over which are thrown the ægis, and part of the neck only). A fragment of a ſuperb cameo, in fine Oriental onyx of three or four ſtrata. When complete, it muſt have been about $1\frac{3}{8}$ in. high by $1\frac{1}{8}$ in. wide. (446 a.)

No. 741.

CROUCHING VENUS. Cameo fragment in pale onyx of two ſtrata. When complete, about 1 in. long by $\frac{3}{4}$ in. high. (About one-third of the ſtone only remains.) 447 a.

No. 742.

VENUS? OR PSYCHE? in a crouching attitude. Near her an *Amorino* leaning on a torch. A portion of another *Amorino* with uplifted hands, and a branch of a tree. Cameo fragment in pale onyx of two layers. The ſtone, which is nearly ſquare, would meaſure when complete about $1\frac{1}{2}$ in. long by $1\frac{1}{8}$ in. high. (448 a.)

No. 743.

CAMEO, fragment. (About one-third only of the ſtone.) A female ſemi-draped figure ſeated on a rock. A portion of a compoſition of two or more figures. Length when complete, about $1\frac{1}{8}$ in.; height, $\frac{7}{8}$ in. Pale onyx of two ſtrata. (449 a.)

No. 744.

CAMEO, fragment. (About half of the ſtone.) A man on horſeback. Pale onyx. Size when complete, about $1\frac{1}{4}$ in. long by 1 in. high. (450 a.)

No. 745.

CAMEO, fragment. (About one-fourth of the ſtone.) A winged Eros holding a bowl full of grapes, the hand and knee of a bacchante, and the tail of a horſe or centaur. A portion of a beautiful compoſition. The ſtone has been calcined and ſhattered by fire. When complete the gem muſt have been nearly circular, and about $1\frac{1}{2}$ in. diam. Onyx of three ſtrata. (451 a.)

No. 746.

HELMET, AND OTHER PORTIONS OF A TROPHY? A ſmall triangular fragment of a large cameo in onyx of two ſtrata. (452 a.)

No. 747.

CAMEO, fragment. (About one-third of the ſtone.) An *Amorino* beating cymbals, and the hand of a bacchante holding a thyrſus. Onyx of two layers. Size of the gem when intact about 1 in. long by $\frac{3}{4}$ in. high. (453 a.)

No. 748.

CAMEO, fragment. (About one-third of the ſtone.) A ſeated ruſtic wearing a leathern veſt or ſkin thrown over his ſhoulders. Onyx of two layers in high relief and of the moſt exquiſite and highly-finiſhed work. Size when complete, about $\frac{7}{8}$ in. wide by $\frac{3}{4}$ in. high. (454 a.)

No. 749.

PARIS SEATED, near him Eros hovering in the air. A portion of a compoſition of ſeveral figures. Cameo fragment. Onyx of two layers. About $1\frac{1}{2}$ in. high by $1\frac{1}{2}$ in. wide, when complete. (455 a.)

No. 750.

CAMEO, fragment. (About one-third of the ſtone.) The upper half of a ſtanding draped female figure holding in her hand a ſheathed ſword, or the lower part of a ſceptre. Onyx of two layers. Size when intact, about $2\frac{1}{4}$ in. high by $1\frac{1}{2}$ in. wide. (456 a.)

No. 751.

TWO *AMORINI* graſping or holding up the club of Hercules, or apparently wreſtling for it. Behind them the trunk of a tree, and on the ground near, the two feet of a Hercules; the figure itſelf, which was almoſt entirely detached from the ground of the cameo, having periſhed. A fragment of a magnificent cameo in onyx of two layers, almoſt in full relief. Size when complete about $1\frac{1}{8}$ in. high by $1\frac{1}{8}$ in. wide. (457 a.)

No. 752.

CAMEO. Head, or full-faced maſk of a ſatyr. (About half of the ſtone.) This intereſting fragment is executed in the ſo-called "Egyptian" ſtyle, the work in relief being entirely ſunk down beneath the plane field of the gem as in the Egyptian bas-relief ſculptures. Onyx of two ſtrata. Size when complete, $\frac{3}{4}$ in. high by $\frac{5}{8}$ in. wide. (458 a.)

No. 753.

FEMALE DRAPED FIGURE, holding out a cloth or mantle, in which are two *Amorini;* the head and upper part, and the lower extremities of the figure wanting. Exquiſite Greek work in ſplendid Oriental ſardonyx of three ſtrata. A fragment of a cameo, probably, when intact, upwards of 2 in. high by about $1\frac{1}{4}$ wide. (459 a.)

No. 754.

INTAGLIO in banded ſardonyx, probably ſawn from a ſcarabeus. A ſtanding male figure in long robes, with a ſpear in his hand, ſtanding by a goat. Etruſcan work. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (460 a.)

No. 755.

INTAGLIO, fragment, in red ſard. A ſwan. Length, $\frac{5}{8}$ in.; height, $\frac{3}{8}$ in. (461 a.)

No. 756.

FRAGMENT OF A LARGE INTAGLIO on red ſard. A portion of a compoſition of ſeveral figures. The upper part of a faun urging on a panther; the

hand of a bacchante, and a piece of flying drapery; alſo a vine tree growing erect. When intact, this gem muſt have been upwards of 2 in. long by about 1½ in. high. (462 a.)

No. 757.

CIRCULAR FLATTENED BEAD OR DISC in cornelian. Round the margin is ſculptured in cameo relief a vine ſcroll, a hare running, and a frog ſitting under a branch of a tree. Diam., 1 in.; thickneſs, ⅝ in. (463 a.)

No. 758.

CAMEO, fragment. A portion of a grand compoſition. (About one-third only of the ſtone.) A draped female and a nude male figure, the latter holding the reins of a chariot, in which both are ſtanding. Splendid Oriental ſardonyx of three ſtrata. This gem was probably fractured whilſt in progreſs of execution, the figures being little more than ſketched out in a ſpirited and maſterly manner. The ſtone, like ſo many fine Oriental onyxes, is perforated through its entire length. The ſize when complete was probably about 2¼ in. long by about 1½ in. high. (464 a.)

No. 759.

CAMEO. Antique glaſs paſte of green and white ſtrata. Cupid ſeated on a couch, holding up a comic maſk—near him a pedum. The ſame compoſition, and probably moulded from the gem No. 413 (a) in this Collection. Length, ⅝ in.; height, ½ in. (465 a.)

No. 760.

CAMEO. Antique glaſs paſte of brown and white ſtrata. Venus victrix? ſtanding, her back turned towards the ſpectator. Cupid near her, holding up a helmet. Height, $\frac{7}{8}$ in.; width, $\frac{5}{8}$ in. (466 a.)

No. 761.

CAMEO. Antique paſte of blue and white ſtrata. A female reclining on a couch, on which a nude male figure is ſeated, playing the double flute. Near them Cupid, dancing. Length. 1 in.; height, $\frac{7}{8}$ in. (467 a.)

No. 762.

CAMEO. Antique paſte, in imitation of brown ſard. Hermaphroditus ſeated, near him two Erotes, one playing the lyre, the other holding up a fan or heart-ſhaped leaf. The lower part of the ſtone broken away. Length, when complete, $1\frac{1}{4}$ in.; height, 1 in. (468 a.)

No. 763.

CAMEO, fragment. Antique glaſs paſte, of black and white ſtrata. Head of Ariadne. Size when complete, about $1\frac{1}{4}$ in. high by 1 in. wide. (469 a.)

No. 764.

CAMEO. Antique glaſs paſte of green and white ſtrata. Two ſtanding nude female figures, one of them pouring water from a vaſe into a bowl-ſhaped bath or crater, the other drying herſelf with a towel after the bath. Height, $\frac{5}{8}$ in.; width, 9/16ths. (470 a.)

No. 765.

CAMEO. Antique glaſs paſte of three layers, in imitation of fine Oriental onyx of dark brown and bluiſh-white ſtrata. A helmeted head of Minerva. This remarkable paſte cameo, unfortunately conſiderably fractured, is a moſt deceptive imitation of a fine onyx, and was apparently executed on the wheel, like a real ſtone cameo. Height, $1\frac{5}{8}$ in.; width, $1\frac{1}{4}$ in. (471 a.)

No. 766.

CAMEO. Antique light-blue opaque glaſs paſte. Head of a nymph, crowned with a chaplet of roſes. Height, $1\frac{3}{4}$ in.; width, $1\frac{3}{8}$ in. (472 a.)

No. 767.

CAMEO, fragment. Antique glaſs paſte of black and white ſtrata. The upper half of a draped female figure, of fine Greek deſign, apparently in a flying attitude. Size when complete, $1\frac{3}{8}$ in. by 1 in. (473 a.)

MISCELLANEOUS OBJECTS.

No. 768.

CARVED COCOA-NUT DRINKING CUP, mounted in ſilver. This quaint piece is mounted as a ſpecies of *rhyton;* the ſtem or handle is formed by a bull's head. The ſilver margin of the cup and the vertical bands connecting it with the ſtem are engraved with elegant arabeſque ornaments. The *relievo* ſubjects carved on the ſurface of the nut are three in number—two of them repreſent the hiſtory of Lot and his daughters; and the third, Bacchus with attendant ſatyrs. German work. Circa 1550. (675.)

No. 769.

GOLD ENAMELLED WATCH. French Work. Circa 1640–50. Diam., $2\frac{1}{4}$ in. The entire exterior of the caſe is covered with painted ſubjects. On the circular lid in front is a medallion picture of the Virgin and Child, with St. Elizabeth and Joſeph, after Rubens; and the correſponding miniature on the oppoſite ſide of the caſe is the Virgin and Child, after Mignard. The margin or circular edge of the watch is painted with a continuous band or frieze, in which the Maſſacre of the Innocents, the flight into Egypt, and the "*ripoſo*," are alſo given. The inner ſides of the caſe contain reſpectively portraits of Louis XIII. and of Cardinal Richelieu, painted in the higheſt ſtyle of miniature art. This magnificent

watch is certainly one of the very fineſt old French enamelled watches in exiſtence, and muſt have been made for ſome great perſonage of the French Court. The execution and deſign of the ſubjects are quite up to the level of Petitot. (676.)

No. 770.

AUGSBURG CLOCK, in ormolu. Circa 1570. Entire height, 16½ in.; width acroſs the baſe, 10¼ in. This ſplendid ſpecimen is of the uſual form—namely, an oblong upright time-piece, with ſemi-detached angle columns, and wide moulded baſe, reſting on four groteſque feet. At the ſummit is a cornice, above which are two heights of perforated galleries, the lower one repreſenting an open arcade; the roof or cover is domical or *ogee*-ſhaped, and crowned by an obeliſk. The clock has in all eight ſeparate dials, and is profuſely ornamented with arabeſque ornamentation and allegorical figures, chaſed or engraved with the *burin*. (677.)

No. 771.

CENTRE PIECE, SALT-CELLAR, OR "*DRAGEOIR*," in gilt bronze and ſilver. Italian, probably Venetian, work. Circa 1570. Height, 14¾ in. On an elaborate triangular baſe of ſtrap-work ornamentation, dolphins with interlaced tails, ſyrens, &c., are poſed three ſea horſes, with tails ending in rich foliage; theſe ſurround a central ſtem or column of open work, and on the ſummit reſt three ſhell-ſhaped bowls in ſilver, with ſilver dolphins in the angles; the ſummit of the piece is crowned by a ſtatuette of Neptune with his trident. The piece is very richly gilt, and the chaſing is in the higheſt degree vigorous and artiſtic. (678.)

No. 772.

OVAL SNUFF-BOX. The ground, a chequered moſaic or marqueterie, of ſtriped or ribbon agate and ſardonyx, *appliqué* on a ground of tranſparent agate, out of which the box itſelf is hollowed. On the lid is a ſmall oval medallion in white Dreſden porcelain, exquiſitely painted with a bouquet of flowers in colours; this medallion is ſurrounded by a gold border inlaid with forget-me-nots, in turquoiſes, with leaves of green jaſper, and tied with ribbons of red ſard. The margins of the box are bound round with gold filets. An exquiſite ſpecimen of German lapidaries' work of the ſecond half of the eighteenth century. (679.)

No. 773.

GOLD SNUFF-BOX, of "ſhaped" or irregular form, chaſed, with *rococo* architectural ornamentation. A ſplendid ſpecimen of French gold chaſing. Circa 1720. (680.)

No. 774.

GOLD FRENCH GOLD ENAMELLED WATCH. Circa 1670. The back of the cover painted with the triumph of Galatea, or tritons and a ſea nymph, with *Amorini*, ſailing in a car drawn by dolphins. (681.)

No. 775.

SNUFF-BOX in black ſhell, with an oval enamelled miniature on gold, let into the lid. Portrait of a lady in coſtume of circa 1670, by Petitot. (682.)

No. 776.

DAGGER AND SHEATH, with a knife and ſtylus inſerted. The ſheath is in gilt bronze, beautifully enriched with a relievo ſubject, chaſed and perforated *à jour*, repreſenting a dance of death. On the back of the ſheath is the date 1570. A fine ſpecimen of a claſs of decorative weapons in uſe in Switzerland and Germany in the ſixteenth century. Purchaſed in Rome in 1859. (683.)

No. 777.

SILVER-GILT DISH OR BOWL, with a medallion in the centre, containing a tranſlucent enamel, repreſenting the angelic ſalutation. The medallion is ſurrounded with a narrow band of vine leaves and groteſque birds, *en repouſſé;* and the wide border is likewiſe richly ornamented in relief as a continuous frieze, the motives being wild or ſavage men, dreſſed in ſkins, and armed with clubs, lances, *pavoiſe* ſhields, *&c.*, attacking various real and monſtrous animals. Theſe figures are relieved or detached on a diaper or trellis work of vine leaves. This very intereſting and rare ſpecimen of ancient goldſmith's work, though purchaſed in Rome, is of pure northern Gothic deſign, and is moſt likely of Flemiſh or German origin; it is probably not later in date than the laſt quarter of the fourteenth century. Diam., 8½ in. (684.)

No. 778.

FRAGMENT OF AN ANTIQUE FRESCO PAINTING, cut from the wall of a tomb or other ancient Roman edifice. A female draped figure—the right arm extended, the left hand with the forefinger

raiſed to the lips. She is habited in a pale green tunic, and yellow robe or ſkirt, opened on the thigh, and faſtened by a fibula. The figure is detached, on a blue background. This beautiful figure, in almoſt perfect preſervation, and retaining much of its original freſhneſs of tint, probably formed part of a ſyſtem of groteſque decoration of a room, the extremity of a ſcroll or *volute* being viſible near the left foot. The fragment of ſtucco itſelf is of irregular ſhape, as it was broken off from the wall. From the fine ſtyle diſplayed, it is preſumable that it is of the early Imperial epoch. Purchaſed in Rome, 1859. (685.)

No. 779.

ANTIQUE ROMAN MOSAIC, repreſenting a mackarel. Length of the ſlab, 9 in.; height, 4 in. This moſt truthful and lifelike repreſentation is effected by minute teſſeræ of coloured glaſs paſtes; the background compoſed of teſſeræ on a ſomewhat larger ſcale, apparently in white marble. It is doubtleſs of the Roman Imperial age. (686.)

No. 780.

SIMILAR MOSAIC, repreſenting a red mullet. Length of the ſlab, 8 in.; height, $3\frac{1}{2}$ in. (687.)

No. 781.

MONSTRANCE OR *CIBORIUM* for the cuſtody of the Hoſt, in copper gilt, enriched with *champlevé* enamels. Italian (probably Florentine) work, circa 1350. The general form of this ſplendid ſpecimen of mediæval goldſmith's work is that of an octagonal turret of two ſtories, ſurmounted by a conical ſpire, and ſupported on a tall ſtem, with a knob in the centre. The entire deſign is of an architectural character, the

various details being miniature reductions in metal of similar ones in stone or marble displayed in the Italian Gothic churches of the period. Proceeding from the foot or base upwards, the latter is enriched with eight quatrefoil-shaped *plaques* of *champ-levé* opaque enamel, *rapportés* or soldered on to the body of the foot, which is also octagonal in plan. The enamels, which are of highly finished workmanship and in perfect preservation, contain grotesque animals, birds and rosettes; the designs or figures are in the gilt metal on blue, red, and green enamel grounds. The metal spaces of the base are engraved with arcaded panels and floriated scrolls. The knop is likewise set with eight small circular enamel *plaques*, also containing grotesque animals. The lower story of the body of the *ciborium* is formed by open arcades, surmounted by trefoil cusped arches and triangular canopies with *finials* and recurved crockets. The piers or supports of these arcades are slender coupled columns, which support square open work piers of three heights of arcades, terminated in battlemented square pinnacles; the upper story, diminished in height and diameter, is of similar design to the lower one, the arcades only assuming the form of mullioned windows. Both stages are crowned with moulded and battlemented parapets. The conical roof or spire is richly ornamented with an engraved lozenge diaper, and terminates in a *finial* supporting a cross. The glass or crystal lining of this beautiful *monstrance* is alone wanting; in every other respect it is perfectly intact, and in a marvellous state of preservation. Purchased at Prato 1859, in which city or the neighbourhood it had undoubtedly always remained. Entire height, 15¼ in. (687.)

No. 782.

CYLINDRICAL BOX, with cover, in bronze, suspended from a ring by chains. An antique Greek or Roman pyxis or toilet-box. The lid, sides, and

bottom are ornamented with elegant turned mouldings, and the arrangement of the ſuſpending chains, to which the looſe lid and the box itſelf are both attached, is very ingenious. (From the Rogers' Collection.) Diam. of box, $3\frac{5}{8}$ in.; height of ditto, $3\frac{5}{8}$ in. (689.)

Nos. 783, 784, and 785.

THREE OBLONG TESSERÆ, in bone or ivory, bearing abbreviated Latin inſcriptions, of the antique Roman period. Tickets of admiſſion to conſular games, gladiatorial or theatrical entertainments. (690, 691, and 692.)

No. 786.

CIRCULAR BOWL OR PATERA, in ſilver. In the centre in the inſide, is a circular madallion containing ſeven ſmall roſettes within circles, executed in high relief, "*en repouſſé*." The inſide of the cup is richly gilt. "Lower empire," Roman work of the third or fourth century? Found in 1852, at Mortot in the Jura, France. Diam., $5\frac{1}{2}$ in.; depth, $1\frac{1}{2}$ in. (693.)

No. 787.

TOBACCO BOX, with a relief of the Prodigal Son on the lid, of German work.

No. 788.

OVAL CUP, of brown agate, mounted with ormolu.

No. 789.

CUP, of ſtriated brown agate, $4\frac{3}{4}$ in. by 4.

No. 790.

OVAL CHINESE GOLD COIN

MISCELLANEOUS OBJECTS.

Sculptures in Wood, Ivory, Stone, and other Materials.

No. 791.

CYLINDRICAL CUP OR CHALICE, with cover, on tall ſtem, in carved ivory. The drum or body of the cup ſurrounded with an elaborate compoſition in *alto-relievo*, of children with goats, and other bacchanalian attributes —in part copied from deſigns of Fiammingo. The ſtem is formed by a vine ſtock, with, in front, ſatyrs and *Amorini* climbing up it. On the cover is a group of two *Amorini*, with a wine-cup, grapes, *&c.*, in full relief. This cup is of modern German origin, probably executed at Dreſden, and is a work of conſiderable talent. Height, 11 in. (700.)

No. 792.

STATUETTE, in Caen ſtone, of an architect holding the model of a church in his hand. Apparently a beautiful modern work in the ſtyle of the fourteenth century, probably a copy from an ancient ſtatuette by a talented modern French ſculptor. Height, 10½ in. (701.)

No. 793.

TANKARD in carved ivory, mounted in ſilver gilt Dutch or Flemiſh. Date about 1670. Height, 5½ in.; diam. acroſs baſe, 4¼ in. The compoſition carved in high relief. Around the drum of the tankard is a bacchanalian ſcene of recumbent nymphs and fauns, with *Amorini;* one of the latter holds up an oval tablet, on which is ſculptured in *bas-relief*, on a minute ſcale, the buſt portrait of a gentleman in coſtume of the period of the work, probably a portrait of the artiſt himſelf. The ſilver-gilt mouldings are perfectly plain, but in excellent taſte, and are coeval with the carving. This beautiful work is by one of the greateſt of the Italo-Flemiſh ivory ſculptors of the ſchool of François du Queſnoy, called "Il fiammingo." The perfect drawing and modelling of the figure, noticeable eſpecially in the extremities, raiſes it quite to the level of the high art ſculpture of this epoch. (702.)

No. 794.

PLAQUE OR TABLET in carved ivory, originally inſerted into the cover of a book. German work of the tenth or eleventh century. Height, 5½ in.; width, 3½ in. The coſtly manuſcripts of the early periods of the middle ages were bound in the moſt ſumptuous manner; and it was a conſtant habit to employ tablets of ſculptured ivory for this purpoſe. They were uſually let into the centre of the covers, and ſurrounded with a border of ſilver-gilt filagree work, interſpersed with ſmall *plaques* of *Cloisonné* enamel, glaſs paſtes, and real gems, antique cameos, *&c.* The preſent tablet has been, doubtleſs ſo framed. The uſage in general may be traced back to the Roman diptychs, which were two *plaques* of ſculptured ivory, hinged like a book. The subject here repreſented is

Daniel in the lions' den, a not uncommon repreſentation at this early period, being underſtood as a type of Chriſt's deſcent into Hades. In the preſent inſtance, Daniel is ſeen in the centre, his head ſurrounded by a nimbus, ſeated in the midſt of ſeven lions within a ſquare ſpace or den, above which, in the background, are conventionalized repreſentations of ſtately buildings, intended as the king's palace. On the right, a figure in long drapery is being let down into the den by a flying angel, who ſuſpends it by the hair of the head. This figure holds in its lap ſeveral loaves of bread. This is evidently a curious interpretation of the 16th chapter of Daniel in the Latin vulgate; the action repreſented being the Prophet Habacuc bringing the dinner to Daniel. On the oppoſite ſide ſtands the King wearing a royal tunic and crown, holding in one hand a ſceptre, with the other raiſed as if in aſtonishment; behind him is an attendant bearing his ſword. The compoſition is ſurrounded by a narrow border of leaf moulding. (703.)

No. 795.

GROUP OF FIVE FIGURES, ſtatuettes in full relief, ſtanding on a common ground or plinth. Carved in box-wood. German work, circa 1540–50. Length of the plinth, 2 ft.; height of the figures, 9 in. The ſubject of this group is ſomewhat obſcure; apparently it repreſents a King abdicating his crown in favour of one of his ſons to the prejudice of another. The figures are habited in the German coſtume of the period of the work, though in ſome reſpects ſlightly idealized in the direction of the antique. It is not impoſſible that the ſubject repreſented is the abdication of the Emperor Diocletian, and may have been ſuggeſted to the artiſt by the abdication of the Emperor Charles V. (704.)

No. 796.

FRAME in carved wood. Flemiſh work. Circa 1670–1700. This admirable work was probably originally a mirror frame. It is now adapted as a caſe for miniatures. (705.)

No. 797.

CYLINDRICAL BOX, the ſides and cover perforated with a Moreſco geometrical pattern. Around the ſide of the lid, and near the bottom of the box, are two bands of Arabic inſcriptions in relief, the ground ſpaces filled in with a black maſtic. Arabic or Egyptian, probably made at Cairo in the fifteenth or ſixteenth century. Height, $3\frac{1}{2}$ in.; diam., 4 in. (From the Collection of the Marcheſe della Gherardeſca, of Florence, 1859.) 706.

No. 798.

OVAL BOWL OR TAZZA, in variegated marble. Italian work, firſt half of ſixteenth century. The margin of the tazza is fringed with a beautiful deſign of ſtrapwork, with involuted ſerpents and a *Maſcherone* carved in full relief, perforated "*à jour*." Length, 8 in.; width, $7\frac{1}{2}$ in.; height, $3\frac{1}{2}$ in. (From the Marcheſe della Gherardeſca's Collection, Florence, 1859.) 707.

No. 799.

CARVED IVORY COMB. Ancient Hindoo work, elaborately carved and perforated; in the centre, within a ſquare panel, is a female divinity, ſeated croſs-legged on a pedeſtal, flanked on each ſide by an upright panel containing a

bird, alſo ſtanding on a low plinth or pedeſtal. Purchaſed in Rome, 1859. 5½ in. by 4 in. (708.)

No. 800.

SMALL LIFE-SIZED BUST IN *TERRA-COTTA*. The youthful St. John. Florentine ſculpture of the *quattro-cento* period Aſcribed to Donatello. (709.)

No. 801.

ANTIQUE MARBLE BUST OF TRAJAN. Contemporary Roman work. Small life ſize. (710.)

Nos. 802 and 803.

PAIR OF COFFERS, "*Caſſone*," in cheſtnut wood inlaid with marqueterie or moſaic of ivory and coloured woods. Italian fifteenth century work. Purchaſed at Genoa, 1859. Length, 4 ft. 1½ in.; width, 1ft. 8 in.; depth, 1 ft. 9 in. (711 and 712.)

No. 804.

CUP in Rhinoceros horn, carved with landſcapes and figures, mounted with ormolu.

No. 805.

THE VIRGIN AND CHILD. A carving in boxwood.

No. 806.

THE VIRGIN AND CHILD. An oak carving.

PORCELAIN WARES, &c.

No. 807.

CRIMSON CRACKLE BOTTLE. 11½ in.

No. 808.

CRIMSON CRACKLE BOTTLE, with pale lip. 11½ in.

No. 809.

BOWL richly enamelled with dragons and birds.

No. 810.

LIVER-COLOURED BOTTLE. 8½ in.

No. 811.

TALL TWO-HANDLED VASE of pale green crackle. 23 in. high.

No. 812.

VASE of brown crackle, with dragon handles. 15 in. high, on rosewood stand.

No. 813.

PALE GREEN BOTTLE, with fixed ring handles. 6 in.

No. 814.

DARK GREEN BOTTLE, with flowers and ornaments in relief. 6 in. high.

No. 815.

GREEN CRACKLE JAR. 13 in.

No. 816.

CUP, with dragon handle. 3 in.

No. 817.

BOTTLE of pale green crackle. 9 in. Imperfect.

No. 818.

PURPLE SPLASHED BOTTLE, with ribbed neck. 13 in., on rosewood stand.

No. 819.

CRIMSON BOTTLE. 11 in.

No. 820.

NOTHER. $10\frac{1}{2}$ in.

No. 821.

CRIMSON JAR. 8 in., on rosewood stand.

No. 822.

A GREY CRACKLE JAR. 7 in.

No. 823.

A FINE GREY CRACKLE BOTTLE, with ſmall neck. 11 in.

No. 824.

A PAIR OF WHITE BOTTLES with long necks, and lizards on the ſhoulders. 13½ in.

No. 825.

A TAZZA AND AN OBELISK in Oriental alabaſter.

No. 826.

A SMALL CRIMSON PLATE

No. 827.

AN OVAL PLATEAU, with two cups of old Sèvres, painted with flowers and mounted with ormolu for an inkſtand.

No. 828.

A CUP AND SAUCER, turquoiſe and gold, painted with flowers.

No. 829.

A CUP AND SAUCER, *gros bleu*, with richly jewelled ornaments.

No. 830.

A PAIR OF OVAL FRENCH DISHES, dark blue and gold, mounted with rims, and on feet of ormolu.

No. 831.

A TWO-HANDLED TAZZA on openwork ſtem, dark blue, with ornaments in gold.

No. 832.

A CAPO DI MONTI CUP AND SAUCER, with Bacchanalian figures in relief.

No. 833.

ANOTHER, with Apollo in his chariot.

No. 834.

A TWO-HANDLED BASIN AND COVER, with the Deluge, the triumph of Amphitrite, and other ſubjects in relief in colours. The handle formed of a group of flowers and foliage. Old Doccia ware.

MINIATURES.

No. 836.

HOLBEIN. Large circular miniature on vellum, in body colours. Diam., $3\frac{3}{8}$ in. Portrait of a gentleman, of apparently about forty-five years of age, clad in a ruffet or "murrey"-coloured ſilk veſt, over which he wears a black ſilk doublet and a cloak or coat of the ſame murrey-coloured ſilk, lined with ſable fur, and with wide ſleeves enriched with gold loops or tags. On his head is a flat cap of black velvet, ornamented with jewelled medallions. He graſps a gold-hilted ſword with the left hand. He is of a corpulent habit, with long golden or red hair, cut ſtraight acroſs the forehead, and although apparently of a ſomewhat phlegmatic temperament, has a phyſiognomy indicative of conſiderable capacity and force of character. The figure is a half-length, and is detached on a blue background. This miniature is ſaid to repreſent Sir Thomas Pope, founder of Trinity College, Oxford; the engraved portrait, however, of this perſon, given in Fabers' "Founders," has but little reſemblance to this, and the attribution is therefore by no means certain. As a work of art this miniature is unſurpaſſable; it is on a level with the fineſt works in oil of the great artiſt from whoſe hand it unqueſtionably proceeded. (950.)

No. 837.

HOLBEIN (or one of his immediate ſcholars). Small circular miniature in oil, in its original moulded ebony frame, formerly fitted with a box cover. Diam., $1\frac{5}{8}$ in. This intereſting miniature is unqueſtionably Holbein's own portrait. He is repreſented clad in black, and wearing a black ſkull cap; the right hand uplifted, and holding a bruſh, with which he is evidently ſuppoſed to be painting. In the left hand he holds what appears to be a ſmall metal phial. Blue background. (951.)

No. 838.

NICHOLAS HILDYARD. Oval miniature on vellum or card, in its original elaborately turned circular ivory box. Height, 2 in.; width, $1\frac{5}{8}$ in. Buſt portrait of a gentleman in black, wearing a ruff, detached on a background of ultramarine; inſcribed round the margin, "*An. dni.* 1598—*ætatis ſua* 50." On the reverſe is painted a tree, on the branches of which a ſhield of arms is ſuſpended, above a glory with a word in Hebrew characters inſcribed within it. The following motto is written round the margin, "*Tui benedictione florebit.*" This perſonage is ſaid to be Nicholas Harborne, of Mundham, county of Norfolk, ambaſſador from Queen Elizabeth to Turkey. (*See* Hakluyt's "Voyages" and Blomfield's "Norfolk.") 952.

No. 839.

LARGE CIRCULAR MINIATURE on vellum, attributed to Giulio Clovio, but more probably by an artiſt of the ſchool or following of Angelo Bronzino. Portrait of Bianca Capella. Half length. She is repreſented clad

in a ſimple undreſs of white, her blonde hair bruſhed back and confined within a ſilken net. Ultramarine blue background. This celebrated, or rather notorious, lady, was the miſtreſs, and afterwards the ſecond wife of Francis de Medicis, Grand Duke of Tuſcany—ſecretly married in 1578, and again publicly in 1579; ſhe and her huſband both died in 1587. For a *reſumé* of her eventful hiſtory ſee the "Biographie Univerſelle." From the Poniatowſki Gallery at Florence. (953.)

No. 840.

ISAAC OLIVER. Oval miniature on card. Portrait of the Queen of Bohemia, daughter of James I. $2\frac{1}{8}$ in. by $1\frac{3}{4}$ in. She wears a rich figured or embroidered dreſs (coloured flowers on a white ground), with trimmings of bright green. A wide frill ruff of point lace, with a falling collar beneath it. Her hair is bruſhed back in the uſual ſtyle of the epoch, and ornamented with jewels. A breaſt-knot of green ſilk *en ſuite* with the trimmings of the dreſs. She has a black braid round her neck, probably to ſuſpend a jewel, and an ear-drop with a bow or knot of black braid, complete the coſtume. The background is a crimſon curtain. The monogram of Oliver is painted in gold on the background ſpace to the left. (954.)

No. 841.

ISAAC OLIVER. Oval miniature on card. Portrait of Lady Hunſdon, temps James I. $2\frac{1}{8}$ in. by $1\frac{3}{4}$ in. She wears a low dreſs of black silk or ſatin, with ſhoulder and breaſt-knots of pink ribbon, and trimmed with a wide falling vandyked border of point lace. Wide and very elaborate full ruff. Her hair arranged in the uſual lofty ſtructure in parallel curls, and trimmed with bows of pink ribbon. A thin black braid or cord round the neck. Mat ultramarine back-

ground, with the monogram of Oliver in gold on the left. (955.)

No. 842.

ISAAC OLIVER. Oval miniature on card. $2\frac{1}{8}$ in. by $1\frac{5}{8}$ in. Portrait of Anne of Denmark, Queen of James I. She wears a low black dreſs, trimmed with point lace, and a large vertical puffed gauze or muſlin ruff. The hair bruſhed back from the forehead, and arranged in a very formal manner. On the ſummit of her hair is an open jewelled diadem, and round her neck a rich necklace of pearls with enamelled gold jewels and pendent ornaments. Mat ultramarine blue background, with the monogram of the artiſt to the right. (956.)

No. 843.

ISAAC OLIVER. Oval miniature on card. 2 in. by $1\frac{5}{8}$ in. Portrait of Sir Philip Sidney. He is dreſſed in a black cut or flaſhed doublet, with a wide falling collar, edged with point lace. His brown hair is bruſhed back, and he wears a jewelled ear-drop in one ear. Ultramarine background, with the monogram of Oliver to the right. This famous courtier, poet, and accompliſhed gentleman was born in 1554, and ſlain at Zutphen in 1586. (957.)

No. 844.

ISAAC OLIVER. Oval miniature on card. $2\frac{1}{8}$ in. by $1\frac{5}{8}$ in. Portrait of a gentleman about thirty-five years old, with dark brown hair and a dark mouſtache. He wears a black doublet and a puffed frill ruff. Ultramarine background. A beautiful miniature in Oliver's moſt vigorous manner. (958.)

No. 845.

SAMUEL COOPER. Oval miniature on card. $2\frac{1}{8}$ in. by $1\frac{3}{4}$ in. Portrait of the Earl of Carnarvon. Circa 1630–40. A young man of about twenty-four years. of age, with long auburn hair; falling collar, with wide vandyked border of point lace, and taffels attached. He wears a light green doublet flafhed with vertical ftripes of white. The background, a crimfon velvet curtain. (959.)

No. 846.

COOPER. Large oval miniature on card. $4\frac{3}{4}$ in. by $3\frac{7}{8}$ in. Portrait of "John Lord Bellafis, uncle to Lady Talbot, 1646." He is repreſented as about forty-five years old, in armour, and holding a commander's *bâton* in his hand. He is bare-headed, with long brown hair falling on his fhoulders, and a fcar, apparently from a fword-cut, covered with a ftrip of black plaifter, on his forehead over the left eye. This nobleman was a diftinguifhed leader and partifan of Charles I., in the civil war betwixt the king and the Parliament. (960.)

No. 847.

COOPER. Oval miniature on card. 2 in. by $1\frac{7}{8}$ in. Portrait of a young man with long black or dark brown hair, clad in a black doublet with white linen fleeves, and a falling collar of point lace. Ultramarine background, with the initials of the artift, S. C., and date, 1653, in gold. (961.)

No. 848.

COOPER. Oval miniature portrait of a lady, 2 in. by $1\frac{1}{2}$ in., faid to be a Counteſs of Newcaſtle. She has long black curled hair, wears a low yellow fatin

dreſs, and has a necklace of two rows of pearls round her neck. Circa 1640. (962.)

No. 849.

SMALL COOPER. Oval miniature on card. 3 in. by 2½ in. Portrait of Henry Jermyn, Lord Dover, dated 1667. Three-quarter face. He is in armour, and wears an immenſe light-brown peruke, a voluminous falling band collar of rich point lace, tied with a black ribbon, and ornamented with bows of pink ribbon and a red ſcarf over his armour. Landſcape background. Initials of the artiſt and date (1667) in the left hand lower corner of the background. (963.)

No. 850.

SMALL COOPER. Oval miniature on card. 3 in. by 2⅝ in. The Earl of Cheſterfield, in armour, wearing a blue ſcarf, falling collar of point lace, and voluminous peruke. Landſcape background, initialed by the artiſt, and dated 1667. (964.)

No. 851.

OVAL MINIATURE IN OIL on copper. Maſter unknown. Circa 1630–40. 2 in. by 1⅝ in. Said to be a Marquis of Newcaſtle. Portrait head of a young man of about twenty-eight, with blue eyes and long blonde or golden hair falling down on his ſhoulders, and a ſmall mouſtache. Black doublet and collar of point lace. (965.)

No. 852.

OVAL MINIATURE on card. Painter unknown. 2½ in. 1⅞ in. Portrait of Mary Claypole, daughter to Oliver Cromwell. At the back of this intereſting

miniature, in a hand evidently of the period, are the initials of the maſter, and date 1656, and "Mrs. Mary Claypole, dr. to O. Cromwell." The lady is repreſented in a plain blue dreſs. She has long brown hair, with voluminous ſide curls, and the only ornaments are a plain head-band, ear-drops, and necklace of pearls *en ſuite*, and a breaſt-knot of narrow black ribbon, with a pendent pearl attached. This lady died in 1658, aged twenty-eight—ſhe was therefore twenty-ſix years old at the time this miniature was painted, doubtleſs from the life. There is a ſtrong family likeneſs to the Protector; and although the miniature has ſuffered conſiderably from the white-lead pigment having turned black, and being afterwards ſcraped away, the lineaments of the countenance have been in no way affected. Her death at Hampton Court is ſaid to have haſtened that of the Protector himſelf. Mary Claypole died Auguſt 6, 1658, and Oliver Cromwell September 3, in the ſame year. (966.)

No. 853.

HENRY DANCKAERTS. Oval miniature in oil on copper. 2 in. by $1\frac{5}{8}$ in. Portrait of King Charles II. He wears a black doublet, wide falling collar with taſſels, and a deep border of Bruſſels lace. Black peruke and mouſtache. Charles II. was born in 1630, aſcended the throne in 1660, and died in 1685. Judging from the apparent age of the King as repreſented in the miniature, it muſt have been painted about A.D. 1670. (967.)

No. 854.

SMALL CIRCULAR MINIATURE in its original ſilver caſe. Maſter unknown. Spaniſh. Diam., $\frac{7}{8}$ in. Buſt portrait of a young girl, probably an Infanta of Spain. Circa 1630. (968.)

No. 855.

OVAL CASE OR LOCKET, enamel on gold. On one ſide, Anne of Auſtria, in a widow's dreſs; and on the other, Louis XIV.—apparently nine or ten years old. The young King wears a ſcarlet ſtriped doublet, broad blue ribbon or ſcarf, falling collar, and a ſcarlet oſtrich feather in his hair, falling on to his ſhoulders. This intereſting work is by one of the early French enamellers of the Toutin or Bordier ſchool, and probably originally contained locks of the hair of the two royal perſonages. Anne of Auſtria, eldeſt daughter of Philip II., King of Spain, married Louis XIII., King of France, in 1615, and became mother of Louis XIV. in 1638. On the death of her huſband, 1643, the young Louis XIV. being in his minority, ſhe became Regent, and died in 1666. Judging from the apparent age of the young King, theſe miniatures muſt have been painted about 1650. Louis XIV. was five years old when he aſcended the throne in 1643, and died in 1715, having reigned ſeventy-two years. (969.)

No. 856.

SQUARE MINIATURE in oil on copper. Painter unknown—probably by a follower of Velaſquez. Circa 1650. Portrait of a Spaniſh lady in a low black dreſs trimmed with yellow. Her long black hair is ornamented with bunches of yellow ribbon and with two falling lappels or bands of parallel ſtrings of pearls. This ſtriking miniature is ſingularly freſh and piquant in colour. $2\frac{3}{4}$ in. by $2\frac{1}{2}$ in. (970.)

No. 857.

PETITOT. Small oval miniature—enamel on gold. 1 in. by $\frac{7}{8}$ in. Portrait of Louis XIV., aged about thirty-five, probably painted about 1670–75. (971.)

No. 858.

PETITOT. Small oval miniature—enamel on gold. $\frac{7}{8}$ in. by $\frac{3}{4}$ in. Portrait of the miniſter Louvois, aged about thirty-five. François Michel Letellier, Marquis de Louvois, Prime Miniſter to Louis XIV., was born in Paris in 1641, became powerful on the death of Colbert in 1683, and died in 1691. (972.)

No. 859.

PETITOT. Minute oval miniature on card. $\frac{7}{8}$ in. by $\frac{3}{4}$ in. Portrait of a gentleman in coſtume of circa 1670, ſaid to be the Duke of Orleans, brother of Louis XIV., in the original gold locket-ſetting of the period. Philippe de France, Duc d'Orleans, only brother of Louis XIV. (born 1640, died 1701). This exquiſitely beautiful miniature is unqueſtionably by the great artiſt to whom it is attributed, and is a rare example of his work in water-colours. (973.)

No. 860.

SCHOOL OF PETITOT. Small oval miniature—enamel on gold. 1 in. by $\frac{7}{8}$ in. Portrait of Henriette Anne d'Angleterre, Ducheſſe d'Orleans, daughter of Charles I., King of England, born at Exeter, 1644; married the Duke of Orleans, 1661 (ſee previous number); died at St. Cloud, 1670. (974.)

No. 861.

SCHOOL OF PETITOT. Small oval miniature on gold, Portrait of a lady. $\frac{7}{8}$ in. by $\frac{5}{8}$ in. Circa 1700. (975.)

No. 862.

SCHOOL OF PETITOT. Miniature, enamel on gold. $1\frac{1}{4}$ in. by 1 in. Madame de Sevigné. Marie de Rabutin Chantal, born 1617, married in 1644 the Marquis de Sevigné, who was killed in a duel in 1651. Died 1696. Celebrated for the admirable collection of letters to her daughter—esteemed as the most perfect models of French epistolary composition. (976.)

No. 863.

AN OVAL MINIATURE on ivory, in seventeenth century enamelled locket case. $1\frac{1}{4}$ in. by 1 in. Portrait of a lady, period of Louis XIV. (977.)

No. 864.

ZINCKE. Miniature—enamel on gold. $1\frac{7}{8}$ in. by $1\frac{5}{8}$ in. Portrait of Lord Chesterfield, dated 1735. Philip Dormer Stanhope, Earl of Chesterfield, the celebrated orator, statesman and writer; born 1694, died 1773. (978.)

No. 865.

ZINCKE. Oval enamelled miniature on gold. $1\frac{7}{8}$ in. by $1\frac{5}{8}$ in. Portrait of Sir Robert Walpole, Earl of Orford, Prime Minister to George II.; born 1676, died 1745. (979.)

No. 866.

AN OVAL MINIATURE on gold. $1\frac{3}{4}$ in. by $1\frac{1}{8}$ in. The painter, François Boucher; signed, "Hornes, 1773." (980.)

End of Sixth Day's Sale.

Seventh Day's Sale on Friday, April 19th, 1861,

AT ONE O'CLOCK PRECISELY.

ENGRAVED GEMS.

No. 867.

CAMEO, fragment. An Egyptian female head. Glass paſte of brown and white ſtrata. A fragment of a Roman cameo vaſe, probably of the age of Hadrian. (474 a.)

No. 868.

INTAGLIO. Blue antique glaſs paſte. Venus Victrix writing on a ſhield. Height, $1\frac{1}{4}$ in.; width, $\frac{7}{8}$ in. (475 a.)

No. 869.

INTAGLIO. Light green antique glaſs paſte. Full-faced buſt of a female. An idealized perſonage, probably Ceres. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. (476 a.)

No. 870.

INTAGLIO. Antique paſte in imitation of brown ſard. A veiled head of Ceres. Fine Greek work. Diam., $\frac{5}{8}$ in. (477 a.)

No. 871.

CAMEO. Antique blue glaſs paſte. Full-faced head of Meduſa. An ornament for horſe trappings. Diam., 1½. (478 a.)

No. 872.

INTAGLIO. Antique glaſs paſte—an imitation of nicolo. A laureated female idealized head. Height, ¾ in.; width, ⅝ in. (479 a.)

No. 873.

INTAGLIO, fragment. Antique blue glaſs paſte. A dying warrior leaning on his ſhield. A compoſition of the pureſt Greek period. Unfortunately much corroded and fractured. Height, 1½ in.; width, ⅞ in. (480 a.)

No. 874.

INTAGLIO. Antique glaſs paſte, in imitation of brown ſard. A Greek amphora, with the inſcription, ΛΑΜΙΕΩΝ. Diam., ½ in. (481 a.)

No. 875.

INTAGLIO on a ſcarabeus-ſhaped ſtone. A roaring lion, ſurrounded by a minute ſtriated borded. Early Greek work. Chalcidony or ſapphirine. Length, ⅞ in.; height, 9/16ths.* (482 a.)

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* The gems deſcribed from No. 482 (a) to No. 812 (a) incluſive, were purchaſed at the ſale of the "Hertz Collection," in 1859. The preſent deſcriptions are baſed on thoſe of Dr. W. Koner, of Berlin, and of Profeſſor Edward Gerhard, given in the "Hertz Catalogue."

No. 876.

INTAGLIO on a ſcarabeus. A charioteer driving a biga; within a ſtriated border. Early Etruſcan. Cornelian. Length, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (483 a.)

No. 877.

INTAGLIO on a ſcarabeus. A ſow ſtanding with a litter under her. Etruſcan. Length, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (484 a.)

No. 878.

HEAD OF CYBELE. Intaglio in red jaſper. Roman work. Height, $\frac{5}{8}$ in.; width, $\frac{3}{8}$ in. (485 a.)

No. 879.

JUPITER SEATED ON A THRONE, with a glory of pointed rays round his head, holding a ſceptre and patera in his hands; at his feet an eagle. Intaglio on ſard. Height, 7/16ths; width, $\frac{3}{8}$ in. (486 a.)

No. 880.

JUPITER WIELDING A THUNDERBOLT. In front of him an eagle, the outſpread wings of which conceal the lower part of the figure of the god. The eagle graſps a wreath and a palm branch in his claws. Intaglio in ſard. Width, 9/16 in.; height, 7/16 in. (487 a.)

No. 881.

GANYMEDE, holding in his hand two ſpears, carried off by the eagle. Intaglio, ſard, $\frac{5}{8}$ in. high; $\frac{1}{2}$ in. wide. (488 a.)

No. 882.

LEDA STANDING, embracing the ſwan. Green antique paſte, with violet and white ſtripes. Intaglio. Height, 11/16ths; width, 7/16ths. (489 a.)

No. 883.

GANYMEDE, ſeated on the ground, holds a patera on his knee, from which the eagle of Jupiter is drinking. Cameo, ſardonyx on three ſtrata. A circular gem, $\frac{3}{4}$ in. diam. (490 a.)

No. 884.

HEAD OF NEPTUNE. Cameo, violet antique paſte. Width, $\frac{5}{8}$ in.; height, 9/16ths. (491 a.)

No. 885.

A DOLPHIN, with a raiſed border round the margin of the ſtone. Cameo, onyx of four ſtrata. Width, $\frac{3}{8}$ in.; height, $\frac{1}{4}$ in. (492 a.)

No. 886.

A HIPPOCAMPUS, OR SEA HORSE. Cameo, onyx of two ſtrata. Width, 11/16ths; height, $\frac{1}{2}$ in. (493 a.)

No. 887.

MINERVA, armed with a helmet and a ſhield, leading a ſacrificial bull. Cameo, Oriental onyx of two ſtrata. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (494 a.)

No. 888.

INTAGLIO on a ſcarabeus. A combat betwixt a lion and an Arimaſp. In the very ancient Greek ſtyle; of ſimilar work and origin to the ſcarabei recently found at Tharros in the iſland of Sardinia. (From Dr. Nott's Collection. Reproduced in the "*Impronte di Monumenti Gem*," Cent. 1, No. 14.) Green jaſper. Width, $\frac{5}{8}$ in.; height, $\frac{3}{8}$ in. (495 a.)

No. 889.

INTAGLIO on a ſcarabeus. A ſtanding warrior with a lance decorated with *tenia*, and leaning his right hand on a ſhield. Black jaſper. Height, 11/16ths; width, $\frac{3}{8}$ in. (496 a.)

No. 890.

INTAGLIO on a ſcarabeus. A naked warrior, bending forward, in the act of drawing his ſword from its ſheath. Fine Etruſcan work, with a ſtriated border. Cornelian. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (497 a.)

No. 891.

INTAGLIO on a ſcarabeus. A kneeling warrior with a ſhield and lance. Etruſcan work. Cornelian. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (498 a.)

No. 892.

INTAGLIO on a ſcarabeus. A kneeling warrior protecting his body with a ſhield, and holding in his other hand a leaf-ſhaped ſword. Etruſcan work. Cornelian. Length, 7/16ths; height, 7/16ths. (499 a.)

No. 893.

INTAGLIO on a ſcarabeus. A dying warrior armed with a ſhield, dropping on his knees. Fine Etruſcan work on a ſtriped onyx. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (500 a.)

No. 894.

PLUTO SEATED ON A THRONE, with the modius on his head, and the ſceptre in his hand; at his ſide ſtands Cerberus. There is the obſcure circumſcription ΕΡΜΗΣΙΡΝ. Intaglio, red jaſper. Height, $\frac{5}{8}$ in.; width, $\frac{3}{8}$ in. (501 a.)

No. 895.

CERES SEATED ON A THRONE, holding a patera and a cornucopia. Intaglio, plaſma. Height, 9/16ths; width, $\frac{1}{2}$ in.

No. 896.

OCEANUS, with the claws of a lobſter on his head, is ſeated on the back of a crab. He holds in one hand a trident and in the other an oar. A beautiful Roman gem. (Reproduced in the "*Impronte*," *&c.*, of the Roman Archæological Inſtitute. Cent. 5, No. 69.) Very dark brown ſard. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in. (503 a.)

No. 897.

HEAD OF NEPTUNE. Onyx of brown and white ſtrata. Height, $\frac{3}{4}$ in.; width, 9/16ths. (504 a.)

No. 898.

CONJOINED HEADS OF NEPTUNE AND THE BEARDLESS BACCHUS, accompanied by their reſpective ſymbols a trident and a thyrſus; above is an

eagle, and beneath are a ſtar and a ſea-crab, with the inſcription AIH. Intaglio ſard. Height, 9/16hs; width, 7/16ths in. (505 a.)

No. 899.

NEPTUNE STANDING, with his left foot on the prow of a veſſel, and holding a trident. Intaglio—brown antique paſte. Height, $\frac{1}{4}$ in.; width, 7/16ths.

No. 900.

NEPTUNE STANDING, with his left foot on the prow of a veſſel. Intaglio—yellow antique paſte. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in.

No. 901.

AMPHYTRITE, borne through the waves by a ſea-horſe. A ſplendid gem, on a magnificent hyacinth-coloured ſard, but unfortunately broken, and a portion wanting. Intaglio. Width, 1 in.; height, $\frac{7}{8}$ in. (508 a.)

No. 902.

AMPHYTRITE, in flowing garments, holding a dolphin in her right hand and a trident in her left, is ſeated on a ſea-goat. Intaglio, ſard, ſlightly blanched by fire. Height, 9/16ths; width, $\frac{1}{2}$ in. (509 a.)

No. 903.

AMPHYTRITE, ſeated on a ſea-horſe, holding a ſhield in her right hand; in the field of the gem are the letters "T. E." Intaglio ſard. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (510 a.)

No. 904.

NEPTUNE, offering a flower to Amymone, who is ſeated on a rock. Intaglio, ſard. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (511 a.)

No. 905.

A CAPRICORN, with the inſcription "C. TALONI." Intaglio, cornelian. Width, $\frac{3}{8}$ in.; height, 5/16ths. (512 a.)

No. 906.

A WINGED FULL-FACED HEAD OF MEDUSA, encircled by two dolphins, carrying two wheat ears laid croſs-wiſe and a ſtar; moſt delicately wrought in low relief. Cameo, onyx of three ſtrata. Height, $\frac{1}{2}$ in.; width, $\frac{1}{2}$ in. (513 a.)

No. 907.

VENUS, ſeated on a rock, holding the *peplos*, which is falling from her ſhoulders. Cameo, ſardonyx of two ſtrata. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in. (514 a.)

No. 908.

VENUS SEATED, chaſtiſing Cupid, who ſtands on her knee. Cameo—violet antique paſte. Height, 9/16ths; width, 7/16ths. (515 a.)

No. 909.

TWO KNEELING WARRIORS, apparently wounded. Cameo, ſardonyx of three ſtrata. Width, 11/16ths height, $\frac{5}{8}$ in. (516 a.)

No. 910.

CUPID, ſeated on the ground, holding the ſerpents of the *caduceus* in his hand. Cameo. Antique paſte of violet and white ſtrata. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in. (517 a.)

No. 911.

CUPID STANDING, bound to a pillar. Cameo, ſardonyx of brown and white ſtrata. Height, 9/16ths; width, 7/16ths. (518 a.)

No. 912.

TWO CUPIDS, in a ſhip with ſpread ſail. Cameo. Fine ſardonyx of three ſtrata. Width, $\frac{7}{8}$ in.; height, $\frac{3}{4}$ in. (519 a.)

No. 913.

CUPID holding a butterfly in his right hand, mournfully drooping it over a flame of fire. Cameo, ſardonyx of brown and white ſtrata. Diam., $\frac{1}{2}$ in. (520 a.)

No. 914.

INTAGLIO on a ſcarabeus. The luſtration of an Ephebus. From Dr. Nott's Collection. (See "*Impronte di Monumenti Gem*," Cent. 1, No. 37.) Cornelian. Height, $\frac{1}{2}$ in.; width, 7/16ths. (521 a.)

No. 915.

FULL-FACED HEAD OF MEDUSA. A circular light green antique glaſs paſte. Cameo. Originally an ornament to a horſe trapping. Diam. $2\frac{1}{8}$ in. (522 a.)

No. 916.

INTAGLIO on a ſcarabeus. Neptune ſtanding, holding in one hand a dolphin, and in the other brandiſhing a trident. A very early Greek work in green jaſper, ſimilar to the ſcarabei of Tharros. Height, 9/16ths; width, $\frac{3}{8}$ in. (523 a.)

No. 917.

INTAGLIO on a ſcarabeus. A kneeling ſatyr drinking from a *cylix*. Highly-finiſhed Etruſcan, or early Greek work, on an Oriental onyx of three ſtrata. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (524 a.)

No. 918.

INTAGLIO on a ſcarabeus. A faun with a lyre in his hand, breaking with his foot an amphora, which ſtands behind him. Etruſcan work. Cornelian. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (525 a.)

No. 919.

MINERVA HASTENING TO THE COMBAT, carrying a lance and a ſhield. Intaglio. Yellow antique paſte. Height, 7/16ths; width, 5/16ths. (526 a.)

No. 920.

MINERVA, completely armed, haſtening to the combat, Intaglio—red jaſper. Height, 7/16ths; width, 5/16ths. (527 a.)

No. 921.

MINERVA STANDING, with the helmet and lance; holds a double flute in her outſtretched hand. A magnificent Roman gem on a beautiful *cabochon* hyacinth.

In the field is the inſcription, TEVKTOV—apparently the ſignature of the artiſt. Intaglio. Height, $\frac{3}{4}$ in.; width, $\frac{3}{8}$ in. (528 a.)

No. 922.

THE YOUTHFUL MARS, ſeated on a rock, with his ſword reſting againſt his knee; looking upwards. The lower part of the ſtone fractured. Intaglio—cornelian. Height, $1\frac{1}{4}$ in.; width, $\frac{7}{8}$ in. (529 a.)

No. 923.

MARS GRADIVUS, before a burning altar, carrying a lance and a trophy on his ſhoulders. Intaglio—ſard. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (530 a.)

No. 924.

MARS GRADIVUS, with the lance and trophy. Intaglio. Splendid Oriental onyx of three ſtrata. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (531 a.)

No. 925.

MARS FIGHTING WITH A GIANT, who is lying on the ground, and near whom is a ſerpent. Intaglio—black antique paſte. Height, 9/16ths; width, 7/16ths. (532 a.)

No. 926.

THE THREE GRACES. Antique glaſs paſte cameo of green and white ſtrata. Height, $1\frac{1}{4}$ in.; width, 1 in. (533 a.)

No. 927.

APOLLO, with the lyre, ſtanding in front of Marſyas, who is ſeated on a rock, and with his flute is about to

commence the conteſt with the god. Cameo. Sardonyx of two ſtrata. Height, ¾ in.; width, ¾ in. (534 a.)

No. 928.

A MUSE, ſtraining the ſtrings of a lyre; behind her, on an altar, is a ſmall ſtatue in flowing garments. The lower part of the ſtone fractured. Cameo. Sardonyx of two ſtrata. Height, ¾ in.; width, ¾ in. (535 a.)

No. 929.

MERCURY, as the god of herds, with the purſe and *caduceus;* before him four rams. Cameo. Burnt onyx of two ſtrata. Diam., ⅝ in. (536 a.)

No. 930.

THE YOUTHFUL BACCHUS, riding on a panther. Beneath is the inſcription or ſignature, "TAVOCO." A moſt exquiſitely wrought cameo, on a very minute ſcale. The margin of the ſtone ſurrounded by a raiſed border. Onyx of black and white ſtrata. Width, ⅜ in.; height, 5/16ths. (537 a.)

No. 931.

A HALF FIGURE OF ARIADNE, holding a bunch of grapes. Sardonyx—cameo of two ſtrata. Height, 11/16ths; width, ⅝ in. (538 a.)

No. 932.

HEAD OF A FAUN. Cameo—ſardonyx of two layers. Height, ¾ in.; width, ⅝ in. (539 a.)

No. 934.

INTAGLIO on a ſcarabeus. Cadmus?, holding in his hand a ſerpent; at his feet an amphora. Greek work. Garnet. Height, 7/16ths; width, 5/16ths. (540 a.)

No. 935.

INTAGLIO on a ſcarabeus. Capaneus erecting a ladder in order to ſtorm Thebes. (Early Greek.) Cornelian. Height, 7/16ths; width, $\frac{3}{8}$ in. (541 a.)

No. 936.

INTAGLIO on a ſcarabeus. Hercules, with uplifted club, leading Cerberus. (See "*Impronte di Monumenti Gem*," *&c.*,, Cent. 1, No. 17.) Cornelian. Height, 9/16ths; width, 7/16ths. (542 a.)

No. 937.

INTAGLIO, ſawn from a ſcarabeus. Hercules kneeling on one knee, bending his bow, (ſhooting the Stymphalian birds); on the ground at his ſide lies his club. Sardonyx. Blanched by fire. Height, $\frac{5}{8}$ in.; width, $\frac{3}{8}$ in. (543 a.)

No. 938.

INTAGLIO on a ſcarabeus. Hercules, with the club in his hand, kneeling on the back of the Mænalian hind. Striped onyx. Height, $\frac{5}{8}$ in.; width, $\frac{3}{8}$ in. (544 a.)

No. 939.

INTAGLIO on a ſcarabeus. Hercules crowned by a winged genius. Cornelian. Height, 9/16ths; width, $\frac{1}{2}$ in. (545 a.)

No. 940.

INTAGLIO on a ſcarabeus. Diomedes throwing the ſtone at Æneas. (See "*Impronte di Monumenti Gem*," *&c.*, Cent. 5, No. 39.) Cornelian. Height, 9/16ths; width, ½ in. (546 a.)

No. 941.

INTAGLIO, ſawn from a ſcarabeus. A hero ſtanding, holding with both hands a human head over a ſhield, which is placed on the ground near him—perhaps Tydeus with the head of Menalippus. In the field of the gem is an illegible inſcription in Etruſcan characters. Cornelian. Height, ⅜ in.; width, ¼ in. (547 a.)

No. 942.

INTAGLIO on a ſcarabeus. Diomedes ſtealing the Palladium. In front of him is the ſtatue of Venus. The creſcent moon and ſtar above him are alluſive to the nocturnal undertaking. Striped onyx. Height, 11/16ths; width, ½ in. (548 a.)

No. 943.

INTAGLIO on a ſcarabeus. Achilles falling on the ground, wounded in the heel by an arrow. Striped onyx. Width, 7/16ths; height, ¼ in. (549 a.)

No. 944.

CUPID bending his bow. Intaglio—ſard. Height, 7/16ths; width, ⅜ in. (550 a.)

No. 945.

CUPID, carrying a thunderbolt in his uplifted right hand and a club in his left. Intaglio—violet ruby. Height, $\frac{1}{2}$ in.; width, 5/16ths. (551 a.)

No. 946.

CUPID, carrying a game cock in his arms. Intaglio—cornelian. Height, $\frac{5}{8}$ in.; width, 7/16ths. (552 a.)

No. 947.

CUPID kneeling, with the palm of victory in his hand, is ſetting a cock, which he holds on his knee, to fight againſt another cock. Intaglio—Oriental onyx of two ſtrata. Width, 9/16ths; height, 7/16ths. (553 a.)

No. 948.

TWO CUPIDS, one of whom carries a palm of victory, exciting two cocks to fight. Intaglio—red jaſper. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (554 a.)

No. 949.

CUPID in a car, drawn by two ſwans. Intaglio—dark ſard. Width, 7/16ths; height, 5/16ths. (555 a.)

No. 950.

CUPID, riding on a fantaſtic animal. The head that of a horſe; its cheſt is formed by a bearded man's head, and its body by a ram's head with a *caduceus* in its mouth. Beneath is another Cupid, riding on a dolphin, and guiding an

animal exactly like the one above. Intaglio—red jaſper. Height, $\frac{5}{8}$ in.; width, 7/16ths. (556 a.)

No. 951.

INTAGLIO, in its original antique gold ſetting as a ring. Cupid, with a whip in his hand, riding on a dolphin Red jaſper. Width, 5/16ths; height, 3/16ths. (557 a.)

No. 952.

BACCHANTE, with a bunch of grapes and wheat-ears in her hand, riding on a goat. On the reverſe of the ſtone, a head of Auguſtus. Probably a work of the *cinque-cento* period. Cameo—fine onyx of two layers. Height, $\frac{3}{4}$ in.; width, 9/16ths. (558 a.)

No. 953.

VICTORY advancing, with a palm in one hand and a wreath in the other. Cameo. (559 a.)

No. 954.

HEAD OF MEDUSA. A fine engraving on black jaſper. Intaglio. Height, 13/16ths; width, 9/16ths. (560 a.)

No. 955.

INTAGLIO on a ſcarabeus. A giant, whoſe lower extremities are formed by two ſerpents, carrying a block of ſtone on his ſhoulder. (See "*Impronte di Monumenti Gem*," Cent. 5, No. 1.) Cornelian. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (561 a.)

No. 956.

INTAGLIO, ſawn from a ſcarabeus. A ſeated ſphynx. Cornelian of deeply-cut early Greek work. Length, $\frac{3}{4}$ in.; height, $\frac{1}{2}$ in. (562 a.)

No. 957.

CAMEO, fragment. Victory, with mighty wings, borne by the four horſes of a quadriga, of which ſhe holds the reins. Behind her an outſtretched arm. Above is an eagle flying, with a wreath in its beak. Burnt onyx of two ſtrata. Height, $\frac{7}{8}$ in.; width, $\frac{7}{8}$ in. Size when complete about 2 in. long by $1\frac{1}{2}$ wide. (563 a.)

No. 958.

HERCULES ſtrangling the Nemean lion. Cameo, executed in a very ancient ſtyle. Onyx of white and black ſtrata. Height, $\frac{7}{8}$ in.; width, 11/16ths. (564 a.)

No. 959.

INTAGLIO. Head of Iſis or Canopus on a fine Oriental onyx of three ſtrata, in a beautiful Italian *cinque-cento* enamelled gold ſetting as a thumb ring. Height, $\frac{5}{8}$ in.; width $\frac{3}{8}$ in. (565 a.)

No. 960.

HARPOCRATES, carrying a cornucopia, and leaning with his right arm on a cippus; at his ſide ſits a dog, raiſing one of his fore-paws, as if to interrupt the meditations of the god. Intaglio—black jaſper. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. (566 a.)

No. 961.

INTAGLIO. Eros (Cupid ſtriking a dog with a pedum, whilſt another Eros holds it by the tail. Sard. Width, 7/16ths; height, $\frac{3}{8}$ in, (567 a.)

No. 962.

CUPID careſſing a hound, which ſtands before him. Intaglio—ſard. Width, 11/16ths; height, 9/16ths. (568 a.)

No. 963.

CUPID teaching a lion to beg. Intaglio—dark brown ſard. Width, $\frac{5}{8}$ in.; height, $\frac{3}{8}$ in. (569 a.)

No. 964.

CUPID, with a palm of victory in his left hand, holding up a hare by the tail with his right, at which a hound is ſpringing. Intaglio—red jaſper. Height, $\frac{5}{8}$ in.; width, 7/16ths. (570 a.)

No. 965.

CUPID, ſeated on a rock, fiſhing, carries on his arm a baſket, wherein to place the fiſh. Intaglio—ſard. Height, $\frac{3}{8}$ in.; width, 5/16ths. (571 a.)

No. 966.

THREE EROTES (CUPIDS) ſeated in a boat with a maſt and ſail; the firſt plays on the ſyrinx, the ſecond on the double flute, and the third on the lyre. Intaglio—white and red parti-coloured ſard. Width, $\frac{1}{2}$ in.; height, 7/16ths. (572 a.)

No. 967.

TWO EROTES in a boat with a maſt and ſail; the one rowing, the other fiſhing. Intaglio—ſard. Height, 5/16ths; width, $\frac{3}{8}$ in. (573 a.)

No. 968.

TWO EROTES ſeated in a boat with a maſt; the one hoiſts a ſail, while the other caſts a net. On a rock is ſeated a third Eros fiſhing. Intaglio—ſard. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (574 a.)

PORCELAIN WARES.

No. 969.

AN ORIENTAL SCALLOPED BOWL, with dragons in blue and gold; green inſide.

No. 970.

A HEXAGONAL DITTO.

No. 971.

AN OVAL SCALLOPED BASIN, with dragons in white on blue ground; green inſide.

No. 972.

TURQUOISE CRACKLE BOTTLE. $5\frac{1}{2}$ in.

No. 973.

SEA-GREEN DITTO. $5\frac{1}{4}$ in.

No. 974.

CREAM-COLOURED DITTO, with lip. $5\frac{1}{2}$ in.

No. 975.

TURQUOISE DITTO. $5\frac{3}{4}$ in.

No. 976.

TURQUOISE CRACKLE FLOWERPOT on wood ſtand.

No. 977.

MUG. Green ground, with a landſcape in red.

No. 978.

BROWN TEAPOT AND COVER, with a landſcape enamelled in colours.

No. 979.

JAR AND COVER, with dragons in green and ornaments in colours.

No. 980.

AN EGGSHELL PLATE, with a water-fête minutely drawn in Indian ink; the border ornamented with gold, the outside rich crimson.

No. 981.

A SNUFF-BOTTLE, covered with figures in relief in colours.

No. 982.

A PAIR OF FINE CRIMSON BOTTLES, mounted rims and feet of ormolu, chased with vines. 25 in.

No. 983.

A BEAUTIFUL VASE of fine turquoise crackle, 14 in. high, on wood stand.

No. 984.

A WEDGWOOD AMPHORA, with tall handles, and figures in red on black ground.

No. 985.

FOUR ŒNOCHOE of the same, one broken.

No. 986.

A CANTHARUS AND A CALPIS.

No. 987.

THREE SMALL MEDALLION PORTRAITS.

No. 988.

DOUBLE BULB OR GOURD-SHAPED BOTTLE, with long neck. Old Chineſe or Japan porcelain, deep onyx brown glaze. Height, 11 in. (740.)

No. 989.

SQUARE TEA CADDY, with Cover. Old Engliſh (Staffordſhire) earthenware. Circa 1720? On each of the ſides is a Chineſe figure in low relief, evidently either moulded from an Oriental original or modelled from a drawing. The figures are coloured with manganeſe brown, green, and yellow enamels, floated into the glaze in the uſual manner of the ſo-called tortoiſeſhell ware. Height, 5 in.; diam., 2½ in. (741.)

No. 990.

LARGE *ECUELLE*, with cover and ſtand. Old Dreſden porcelain, painted with "Watteau" converſation ſubjects, *&c.* Grounded with gold inſide. A ſpecimen of the fineſt period of the old Dreſden manufactory. Circa 1730? (742.)

No. 991.

QUATREFOIL-SHAPED CUP AND SAUCER, painted with birds in compartments. Old Dreſden porcelain. Circa 1730? (743.)

No. 992.

QUATREFOIL-SHAPED CUP AND SAUCER grounded pale greeniſh blue, decoration of coloured flowers in alternate compartments, with "Watteau" ſubjects on white ground. Circa 1730? Old Dreſden. (744.)

No. 993.

FAIL-SHAPED CUP AND COVER, without ſaucer, Dreſden porcelain. Period of Marcolini. White ground painted with figure ſubjects—wreaths and feſtoons of minute flowers, *&c.*, and with a cypher and royal crown in gold; round one of the vignette ſubjects is the motto, "*Le cœur pour vous, Les yeux pour tous.*" (745.)

No. 994.

COFFEE CUP AND SAUCER, old Dreſden white porcelain, with flowers in low relief; the flowers filled in with a minute *appliqué* moſaic of black lacquer, mother-of-pearl, and gold *piqué* work. A rare and curious inſtance of the combination of lacquered work, moſaics, *&c.*, with porcelain, probably ſuggeſted by ſome Japaneſe examples, and by analogous decorative proceſſes in uſe with the "*tabatière*" artiſts of the beginning of the eighteenth century. (746.)

No. 995.

A DRESDEN ECUELLE AND COVER, richly encruſted with flowers in colours.

No. 996.

A DRESDEN ENAMEL BOX, formed as a fiſh's head, and painted with a dolphin. Metal mounted.

No. 997.

A PAIR OF OPENWORK DRESDEN BASKETS, each ſupported by three female figures, and encruſted with flowers. 10 in.

No. 998.

A DRESDEN GROUP OF TWO BOYS AND A CROCODILE, on ſcroll-ſhaped ſtand of ormolu. 11 in., glaſs ſhade and ſtand.

No. 999.

THE COMPANION GROUP OF THREE BOYS.

No. 1000.

ANOTHER GROUP, with two bacchanalian boys and a goat. 10 in.

No. 1001.

A DRESDEN GROUP OF VENUS AND CUPID. Glaſs ſhade and ſtand.

No. 1002.

A SMALL GROUP OF APOLLO AND DAPHNE. Old Dreſden.

No. 1003.

A PAIR OF MALE AND FEMALE FIGURES, with baſkets for flowers.

No. 1004.

A PAIR OF COLOURED DRESDEN BUSTS OF CHILDREN.

No. 1005.

A DRESDEN GROUP OF CUPID AND PSYCHE.

No. 1006.

A PAIR OF DRESDEN JARS AND COVERS. Green ground, each painted with two paſtoral ſubjects in medallions.

No. 1007.

COFFEE CUP AND SAUCER, old Vienna porcelain, grounded inſide and out with burniſhed gold, with decoration of wreaths of flowers and feſtoons of green convolvulus leaves, painted in colours in reſerved ſpaces. A fine and coſtly ſpecimen of the Vienna *fabrique*, which is noted for the richneſs and beauty of the gilding. (747.)

No. 1008.

TWO-HANDLED CUP AND COVER, with oval ſaucer-ſtand. Old Dreſden white porcelain, decorated with garlands of *appliqué* flowers in full relief. The interior of the cup grounded with burniſhed gold. A beautiful ſpecimen of the old Dreſden raiſed flower work of an early period. Firſt half of eighteenth century. (748.)

No. 1009.

COFFEE CUP AND SAUCER, AND COVER. White ground, with painted vignette ſubjects of Nymphs and Cupid bathing, *&c.;* gilding and coloured roſes and forget-me-nots round the borders. A cypher and imperial crown on the cover. Dreſden porcelain. (749.)

No. 1010.

CUP AND SAUCER. Old Sèvres *pâte tendre* porcelain. Lavender-coloured ground, with reſerved oval compartments in white, filled in with groups of flowers.

Rich gilding. Reverſe: mark of the *fabrique*, but without date or ſignature. (750.)

No. 1011.

STATUETTE OF A WINGED SYREN, riding on a dolphin, and upholding a ſcallop ſhell—probably intended as a ſalt-cellar. Porcelain, picked out in colours. Old Capo di Monte ware. Period, middle of the eighteenth century. (751.)

No. 1012.

CUP AND SAUCER. Old Capo di Monte porcelain, decorated with coloured *relievi* of Tritons and ſea-nymphs, and garlands of flowers. (752.)

No. 1013.

PAIR OF ORIENTAL PORCELAIN BOTTLES—Old Chineſe or Japaneſe. White ground, painted with groups of coloured flowers. Mounted in ormolu as ewers. The mounts, French, of the period of Louis XV. Height, 12½ in. (753 and 754.)

No. 1014.

OLD CHINESE CRACKLE PORCELAIN BOTTLE. Browniſh crackle; painted with a tree or flowering ſhrub in blue, up the ſtem of which an ape is climbing, and with various ſmall figures of animals, birds, inſects, &c. Mounted in ormolu (marginal bands and cover only); the mounts old French. Circa 1690. This piece is doubtleſs of great antiquity. Height, 14 in. (755.)

No. 1015.

LARGE WHITE CRACKLE PORCELAIN VASE. Old Chineſe. The ground of this vaſe is covered with large cracks; it is, in addition, ornamented with large

circular medallions of groteſque dragons and foliage work in blue; and it ſhould be noticed that the cracks do not extend over theſe medallions. The vaſe has two lions' heads, with rings hanging from their mouths, arranged as handles; theſe, and the lip or margin of the piece, are enamelled in imitation of bronze. Height, excluſive of the carved wood ſtand, 17 in. (756.)

No. 1016.

CHINESE PORCELAIN VASE, white ground with arabeſque and diaper decoration in blue. An ancient and very elegant ſpecimen, with a hexagonal carved roſewood ſtand. Height, 10 in. (757.)

No. 1017.

LARGE OBLONG *PLAQUE*. Old blue and white cameo Wedgwood ware. A claſſical ſubject, apparently a ſacrifice to the Goddeſs Flora. Length, 16 in.; depth, $6\frac{3}{4}$ in. (758.)

No. 1018.

LARGE OBLONG *PLAQUE*. Old blue and white cameo Wedgwood ware. A frieze of infant ſatyrs, in the manner of the antique. Length, $12\frac{1}{2}$ in.; depth, 5 in. (759.)

No. 1019.

SUITE OF THREE AMPHORA-SHAPED VASES, in Sèvres porcelain, of the time of the Empire. *Gros bleu* ground, with gilded *palmette* and other ornamentation, in the Antique Greek ſtyle. The centre vaſe contains, in front, a circular medallion, painted with the portrait of Napoleon in his robes of ſtate, and wearing a laurel wreath. In the higheſt ſtyle of nineteenth century French art. Height of each vaſe, 16 in. (760.)

MINIATURES.

No. 1020.

OBLONG MINIATURE, in body colours or "guaſh," on card. $2\frac{3}{4}$ in. long, $2\frac{1}{4}$ in. high. Portrait of Louis XV. (half length), ſtanding in a garden, and holding a roſe in his hand. Born 1710, was the only ſurviving ſon of the Duc de Bourgogne, eldeſt ſon of Louis, the Dauphin, ſon of Louis XIV.; aſcended the throne in 1715, became of age in 1723, and died in 1774. (981.)

No. 1021.

MASTER UNKNOWN. Oval miniature on ivory. $2\frac{3}{4}$ in. by $2\frac{1}{8}$ in. Portrait of Catherine II. of Ruſſia, in her robes. Born 1729, became Empreſs by the dethronement and ſubſequent murder of her huſband in 1762. Died in 1796. (982.)

No. 1022.

OVAL MINIATURE on ivory. French, period of Louis XVI. $2\frac{1}{8}$ in. by $1\frac{3}{4}$ in. Portrait of a lady, probably an actreſs, in fancy coſtume. (983.)

No. 1023.

OVAL MINIATURE on ivory. French, period of Louis XVI. $2\frac{3}{4}$ in. by $2\frac{1}{4}$ in. Portrait of a lady, probably an actreſs. (984.)

No. 1024.

ISABEY. Large oval miniature on ivory. Portrait of the Duke of Wellington in the forty-eighth year of his age. $5\frac{1}{2}$ in. by $4\frac{3}{8}$ in. On the reverſe is written, evidently in the handwriting of Iſabey, "*Peint par ordre de ſa Majeſté pour ſon cabinet particulier*, 1818." Arthur Wellesley, Duke of Wellington, born May 1, 1769; died September 14, 1852. (985.)

No. 1025.

LARGE MINIATURE in oil—a work of the Spaniſh ſchool of the ſeventeenth or early eighteenth century. The Madonna. (986.)

No. 1026.

SQUARE MINIATURE PICTURE in diſtemper on vellum. Flemiſh—circa 1560. Maſter unknown. "The Comte de Meghen." Half length, habited in a rich ſuit of armour *damaſquiné* with gold. He holds a helmet in his right hand, and graſps the ſcabbard of his ſword with his left; around his neck is the collar of the Golden Fleece. The Comte de Meghen was a celebrated leader on the ſide of the Imperialiſts in Flanders, under the ſanguinary Duke of Alva. $5\frac{3}{4}$ in. by $4\frac{1}{4}$ in. (987.)

No. 1027.

SIMILAR SQUARE FLEMISH MINIATURE, by the ſame hand, and *en ſuite* with the preceding. "Femme du Comte de Ligne." Circa 1550–60. This lady is attired in a magnificent dreſs of black and white, profuſely ornamented with jewels. 6 in. by $4\frac{3}{4}$ in. (988.)

No. 1028.

S. COOPER. Oval miniature on card. Circa 1645. Lady Falconberg. A lady of about twenty-five years old, with reddiſh auburn hair in long ringlets—plain low white ſatin dreſs, and wearing a necklace of pearls. Blue ſky background. (From Lord Northwick's Collection.) $2\frac{1}{4}$ in. by $1\frac{7}{8}$ in. (989.)

No. 1029.

H. HOLBEIN. Circular miniature on card or vellum. Sir Thomas Seymour, Lord High Admiral of England. He is about thirty or thirty-five years old, has a reddiſh or ſandy-coloured beard and mouſtache, wears a black dreſs and black cap with a gold medallion in it. Plain ultramarine background. On the back of the miniature is written in an ancient, and perhaps nearly contemporary hand, "The picture of Sr Thos. Seymer, Knight, L. Admyrall of England." Diam., $1\frac{5}{8}$ in. An exquiſite miniature. (990.)

No. 1030.

S. COOPER. Oval miniature on card or vellum. The Earl of Pembroke. An exquiſite miniature of the early time of the artiſt. Initialed, but without date. The Earl is repreſented as about forty years old, with long auburn hair, and ſmall pointed beard and mouſtache, dreſſed in black ſatin, with falling collar edged with point lace. 2 in. by $1\frac{5}{8}$ in. (From Lord Northwick's Collection.) 991.

No. 1031.

S. COOPER. Oval miniature on card or vellum. The Counteſs of Pembroke, wife of the preceding. An admirable miniature. The lady is about thirty-five

years old, with light auburn hair in long ringlets. Low dreſs of white ſatin, ornamented with jewels, and necklace and ear-drops of large pearls. The background, a crimſon curtain. 2 in. by $1\frac{5}{8}$ in. (992.)

No. 1032.

THREE SMALL OVAL MINIATURES on vellum. Three young children of the Earl and Counteſs of Pembroke, painted on ultramarine backgrounds. Attributed to S. Cooper. Each $1\frac{3}{8}$ in by 1 in. (From Lord Northwick's Collection.) 993, 994, and 995.

No. 1033.

OVAL MINIATURE on ivory. A Counteſs of Shrewsbury—a lady of about fifty years old, in coſtume of the period of Queen Anne. Initialed "I. S.—60;" labelled "Spencer" on the back—probably the name of the artiſt. (From Lord Northwick's Collection.) 996.

No. 1034.

PETER OLIVER. The Elector Palatine, King of Bohemia, ſon-in-law of James I. Oval miniature on card or vellum, with the monogram of the artiſt. Dark blue background. $1\frac{7}{8}$ in. by $1\frac{1}{2}$ in. (997.)

No. 1035.

ISAAC OLIVER. Oval miniature on card or vellum. Dr. Donne, the poet. Signed with the monogram of Oliver in gold on the dark blue background, and dated 1610. An admirable and moſt perfectly preſerved miniature. $2\frac{1}{4}$ in. by $1\frac{3}{4}$ in. (From Lord Northwick's Collection.) 998.

No. 1036.

OVAL MINIATURE. Enamel on gold. The Marquis of Vieuville. Inſcribed at the back, "Portrait in enamel of the Marquis de Vieuville, killed at the Battle of Auburn Chaſe, Sept. 18, 1643." From the Portland and Strawberry Hill Collections — and more recently from Lord Northwick's Collection. A beautiful miniature, probably by P. Bordier. $2\frac{1}{8}$ in. by $1\frac{5}{8}$ in. (999.)

No. 1037.

NICHOLAS HILDYARD. Oval miniature on vellum. A young lady with a black dreſs and wide puffed ruff, wearing a black hat or cap ornamented with a cameo ſet in gold as a medallion, and a twiſted wreath of pearls. Ultramarine background, with the inſcription in gold, "*Ætatis ſua* 20; *ano. dni.* 1587." $2\frac{1}{8}$ in. by $1\frac{5}{8}$ in. (1000.)

No 1038.

S. COOPER. Oval miniature on card or vellum. A lady, aged about twenty-eight, with long auburn hair in ringlets. Low blue dreſs, with a necklace of pearls. Initialed S.C., and dated 1652. $2\frac{1}{8}$ in. by $1\frac{5}{8}$ in. (1001.)

No. 1039.

THE EMPRESS JOSEPHINE. A beautiful French miniature on ivory. 3 in. by $2\frac{1}{8}$. (1002.)

No. 1040.

SMALL OVAL MINIATURE on ivory. By Petitot, or of his ſchool. Portrait of a lady. Circa 1680. $1\frac{1}{4}$ in. by 1 in. (1003.)

No. 1041.

OVAL MINIATURE on card or vellum. Philip Earl of Arundel, 1615. Modern copy from an original by Iſaac Oliver. $2\frac{1}{8}$ in. by $1\frac{3}{4}$ in. (1004.)

No. 1042.

OVAL MINIATURE, painted in oil on a ſlab of poliſhed bloodſtone. A ſleeping Cupid, with a wine flaſk. This exquiſite minute work is attributed to Guido, and is in every reſpect worthy of that great maſter. $2\frac{1}{4}$ in. by $1\frac{3}{4}$ in. (1005.)

No. 1043.

PETITOT. Oval miniature on vellum. Portrait of Louis Hector, Duc de Villars. $1\frac{3}{8}$ in. by $1\frac{1}{4}$ in. (1006.)

No. 1044.

J. ISABEY. Large oval miniature on card. Portrait of a lady in walking coſtume. Signed, "J. Iſabey, Vienne, 1815." Height, $5\frac{1}{2}$ in.; width, $3\frac{3}{4}$ in. (1007.)

No. 1045.

LA MADONNA DELLA SEDIA. Miniature on ivory, in circular frame.

No. 1046.

SIR ANTONIO MORE. Oval miniature of Queen Mary. Painted in oil on card, in gold enamelled locket-caſe. This admirable miniature is unqueſtionably by More, and to all appearance muſt have been painted from the life about the commencement of the Queen's reign (circa 1553).

She is dreſſed in black, with a black coif or bonnet, richly adorned with ſtrings of pearls and gold enamelled work. Round her neck ſhe wears a narrow frill or ruff, and her dreſs is edged with a collar of fur. The head is relieved on a plain blue background. The features, though ſomewhat angular and unmiſtakeably characteriſtic, are more refined than uſual, and the general expreſſion is very animated. Height, 1¾ in.; width, 1½ in. (1008.)

No. 1047.

A PAIR OF HEADS, after Greuze. Painted on porcelain.

End of Seventh Day's Sale.

Eighth Day's Sale on Saturday, April 20th, 1861,

AT ONE O'CLOCK PRECISELY.

ENGRAVED GEMS.

No. 1048.

CUPID, with a torch in his hand, leaning on the lower rim of an urn or amphora, which contains a palm of victory; oppoſite to him, a ſkeleton is bending over the rim of the veſſel. (From Dr. Nott's Collection. See "*Impronte di Monumenti Gem*," *&c.*, Cent. 2, No. 58.) Onyx. Height, $\frac{1}{2}$ in.; width, 7/16ths. (575 a.)

No. 1049.

LION carrying a winged genius, who holds a wreath in his right hand and with his left arm encircles the neck of the beaſt. Intaglio—ſard. Width, $\frac{3}{4}$ in.; height, 9/16ths. (576 a.)

No. 1050.

EROS AND ANTEROS erecting a trophy. Intaglio—ſard. Height, 7/16ths; width, $\frac{3}{8}$ in. (577 a.)

No. 1051.

BUST OF PSYCHE, with a veil on the back of her head, and her hand grafping a butterfly. Intaglio—fine Oriental onyx of two ftrata. Height, $\frac{5}{8}$ in.; width, 7/16ths. (578 a.)

No. 1052.

INTAGLIO. Helios borne through the clouds on a quadriga. On the bevelled edge of the ftone are the twelve figns of the zodiac. Cornelian. Width, $\frac{3}{4}$ in.; height, 11/16ths. (579 a.)

No. 1053.

CAMEO. Head of Marcus Agrippa—the back part of the head broken away. Onyx of two ftrata. Height, 1 in.; width, $\frac{3}{4}$ in. (580 a.)

No. 1054.

PORTRAIT HEAD, three-quarter face, in nearly full relief. Cameo—white onyx. Enamelled fetting. Height, $1\frac{3}{4}$ in.; width, $\frac{7}{8}$. (581 a.)

No. 1055.

BUST OF AGRIPPINA THE YOUNGER. Cameo, in fplendid Oriental onyx of four ftrata. Height, 1-9/16ths; width, 1-3/16ths. (582 a.)

No. 1056.

HALF-LENGTH FIGURE OF AN EMPRESS, with a veil on the back of her head, and a cornucopia in her hand. A magnificent cameo in fplendid Oriental onyx of three ftrata. Height, $1\frac{7}{8}$ in.; width, $1\frac{1}{4}$ in. (583 a.)

No. 1057.

APOLLO, clad with the *chlamys*, carrying the lyre on his left arm; at his ſide a lighted tripod placed on a cippus. Intaglio—cornelian with a white layer. Height, 1 in.; width, $\frac{3}{4}$ in. (584 a.)

No. 1058.

FRAGMENT. A Scythian, who, by order of Apollo, is on the point of flaying Marſyas. Intaglio—ſard. Height, 7/16ths; width, $\frac{3}{8}$ in. (585 a.)

No. 1059.

A MUSE, ſeated on a four-legged ſtool or couch, with a lyre in her hand. Intaglio—cornelian. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. (586 a.)

No. 1060.

A MUSE, ſeated in front of a maſk of Pan, which is placed on an *Ithyphallic* column. Intaglio—ſmoke-coloured chalcidony. Height, $\frac{7}{8}$ in.; width, $\frac{5}{8}$ in. (587 a.)

No. 1061.

MELPOMENE, ſeated on a rock, holding a tragic maſk in her hand. Intaglio—ſplendid hyacinthine ſard. A fragment completed in gold. Height, 1 in.; width, $\frac{3}{4}$ in. (588 a.)

No. 1062.

TERPSICHORE, leaning againſt a pillar, ſtraining the ſtrings of her lyre. Intaglio—plaſma. Height, 15/16ths; width, 11/16ths. (589 a.)

No. 1063.

A BEARDED PROFILE HEAD. Cameo—antique paſte, in imitation of fine Oriental ſardonyx of three ſtrata. Worked on the wheel. Height, 11/16ths; width, $\frac{5}{8}$ in. (590 a.)

No. 1064.

CAMEO. Buſt of a man with a coat of mail, on which is the head of Meduſa; ſurrounded by a raiſed border. Oriental onyx of two ſtrata. Italian, ſeventeenth or eighteenth century work. Heighth, 1 in.; width, $\frac{3}{4}$ in. (591 a.)

No. 1065.

CUPID, holding a bow and arrow in his left hand, and in his right a butterfly. Intaglio—ſard. Height, $\frac{3}{8}$ in.; width, 5/16ths. (592 a.)

No. 1066.

A FOOT, covered with a winged ſandal; alſo a *caduceus*. Intaglio—ſard. Width, 7/16ths; height, $\frac{7}{8}$ in. (593 a.)

No. 1067.

HYGIEIA. Intaglio on ſard. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (594 a.)

No. 1068.

MASK OF THE BEARDED BACCHUS crowned with ivy. Intaglio—ſard. Height, 9/16ths; width, $\frac{1}{2}$ in. (595 a.)

No. 1069.

FULL-FACED MASK OF THE BEARDED BACCHUS. Intaglio—nicolo. Height, 13/16ths; width, 9/16ths. (596 a.)

No. 1070.

THE BEARDED BACCHUS. in flowing garments, holding the *cantharos* in his right hand, and the thyrſus in his left. Intaglio—chalcidony. Height, $\frac{3}{8}$ in.; width, $\frac{3}{8}$ in. (597 a.)

No. 1071.

HEAD OF THE YOUTHFUL BACCHUS, crowned with grapes; front face, on a beautiful lozenge-ſhaped emerald—facet-cut at the back. Intaglio. Diam., $\frac{3}{8}$ in. (598 a.)

No. 1072.

THE THREE NYMPHS OF NYSA, ſtanding in front of the infant Bacchus, who is ſeated on the ground. Intaglio—ſtriped ſardonyx. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (599 a.)

No. 1073.

LEUCOTHEA, holding a drinking veſſel in her hand, out of which the infant Bacchus, who is ſeated on a rock, beneath a tree, is drinking; beneath the tree is a priapus herme. Intaglio—ſard. Height, 7/16ths; width, 5/16ths. (600 a.)

No. 1074.

BACCHUS, his left arm leaning on a cippus, holding an *œnochoe* in his uplifted right hand, and a bunch of

grapes, at which a ſquirrel is jumping, in his left. Intaglio—cornelian. Height, 9/16ths; width, $\frac{3}{8}$ in. (601 a.)

No. 1075.

THE DRUNKEN BACCHUS, holding the thyrſus in his right hand, and a *cantharos* in his left. Intaglio—nicolo. Height, 1 in.; width, $\frac{5}{8}$ in. (602 a.)

No. 1076.

HEAD OF ARIADNE; front face. Intaglio—black jaſper in its original gold ſetting as a ring. Height, 5/16ths; width, $\frac{1}{4}$ in. (603 a.)

No. 1077.

A SILENUS MASK. Intaglio—ſard. Height, 9/16ths; width, $\frac{1}{2}$ in. (604 a.)

No. 1078.

SILENUS ſeated, ſeen in front, holding in his hand two ſticks; near him on the ground a double flute. Intaglio. Onyx of two ſtrata. Height, $\frac{1}{2}$ in.; width, 7/16ths. (605 a.)

No. 1079.

SILENUS, ſeated, crowned with ivy, holding in one hand a thyrſus, and with the other raiſing a patera to his lips. Intaglio—ſard. Height, 9/16ths; width, $\frac{1}{2}$ in. (606 a.)

No. 1080.

DRUNKEN SILENUS, with the thyrſus on his ſhoulder, riding on an aſs, which is led by a faun, who alſo carries

a thyrſus. A moſt exquiſite minute intaglio on a fine ſtriped ſardonyx. Width, 9/16ths; height, 7/16ths. (607 a.)

No. 1081.

A BACCHANTE, with a thyrſus, ſacrificing at a low burning altar. In front of her ſtands Silenus, holding in his uplifted hands a *cantharos* and grapes. Intaglio—light ſard. Width, $\frac{1}{2}$ in.; height, 7/16ths. (608 a.)

No. 1082.

IN front of a burning altar, ornamented with wreaths, ſtands an athlete, ſacrificing from a patera; on the ground behind him is an *œnochoe*. Cameo—ſardonyx of two ſtrata. Height, $\frac{7}{8}$ in.; width, 11/16ths. (609 a.)

No. 1083.

FOUR THEATRICAL MASKS, arranged in pairs, betwixt which is the name ΕΥΡΙΠΙΔΗΣ. Cameo—onyx of two layers. Height, 1-3/16ths; width, 11/16ths. (610 a.)

No. 1084.

A BALD-HEADED COMIC MASK. Cameo—light green antique paſte. Height, $\frac{5}{8}$ in.; width, 7/16ths. (611 a.)

No. 1085.

A BEARDED SILENUS MASK. The margin of the ſtone ſurrounded by a raiſed border. Cameo—ſardonyx of two ſtrata. Height, 9/16ths; width, $\frac{3}{8}$ in. (612 a.)

No. 1086.

DRUNKEN SILENUS, riding on a goat, at which a dog is barking. Intaglio—blue antique paſte. Width, 7/16ths; height, $\frac{3}{8}$ in. (613 a.)

No. 1087.

BEARDED FAUN, ſeated on a hide, which is ſpread on the ground, holding two poppies in his hand. Intaglio—brown and red ſpotted jaſper. A circular gem. Diam., 9/16ths. (614 a.)

No. 1088.

TWO FAUNS, holding and beating another bearded faun. (See "*Impronte di Monumenti Gem*," Cent. 6, No. 9.) Intaglio—ſtriped ſardonyx. Height, $\frac{1}{2}$ in.; width, $\frac{5}{8}$ in. (615 a.)

No. 1089.

FAUN STANDING, with croſſed legs, his ſhoulder clad with the nebris, holding a pedum in his right hand and a drinking veſſel in his left. Intaglio—violet antique paſte. Height, 13/16ths; width, $\frac{1}{2}$ in. (616 a.)

No. 1090.

FAUN, with a thyrſus, ſtanding bent forwards, and ſtretching out the fingers of the right hand as if to play the game of *mora*. Intaglio—ſtriped onyx. Height, 9/16ths; width, 7/16ths. (617 a.)

No. 1091.

FAUN, clothed in a ſkin, pouring wine from an *œnochoe* into a patera, which he holds in his left hand. Intaglio—ſard. Height, 11/16ths; width, $\frac{1}{2}$ in. (618 a.)

No. 1092.

FAUN, with a wine-ſkin on his ſhoulder, pouring out its contents into an amphora which ſtands in front of him. Intaglio—ſard. Height, $\frac{1}{2}$ in.; width, $\frac{1}{4}$ in. (619 a.)

No. 1093.

FAUN, ſtanding with two ſticks in his hand. A ſtriated border round the margin of the ſtone. Intaglio—ſtriped onyx. Height, $\frac{3}{4}$ in.; width, $\frac{1}{2}$ in. (620 a.)

No. 1094.

HEAD OF PAN in profile. Intaglio—ſard. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in. (621 a.)

No. 1095.

MASK OF PAN, crowned with ivy. Deeply cut on a red jaſper. Intaglio. Height, $\frac{5}{8}$ in. (622 a.)

No. 1096.

PAN (ſeen front face), his back covered with a hide, ſeated on a rock, and playing on the ſyrinx. Intaglio—ſtriped onyx. Height, 7/16ths; width, $\frac{3}{8}$ in. (623 a.)

No. 1097.

PAN ſtanding, carrying the pedum. Intaglio on amethyſt. Height, $\frac{3}{8}$ in.; width, 5/16ths. (624 a.)

No. 1098.

A WOMAN ſacrificing at a burning altar, in front of a priapus herme, which ſtands on a column; behind is Silenus playing on the flute. The margin ſurrounded by a ſtriated border. Intaglio—cornelian. Width, $\frac{1}{2}$ in.; height, 7/16ths. (625 a.)

No. 1099.

RICHLY-ORNAMENTED HELMET, ſurmounted by a lofty plume. A fragment. Cameo—ſardonyx of three layers. Height, 1 in.; width, $1\frac{1}{4}$ in. (626 a.)

No. 1100.

A GRAZING BUCK—the lower part of the ſtone wanting. Cameo—ſardonyx of three ſtrata. Width, 13/16ths; height, 7/16ths. (627 a.)

No. 1101.

A BRIDLED HORSE. Cameo—nicolo—in its original antique Roman gold-ring ſetting. Width, $\frac{1}{4}$ in.; height, 7/16ths. (628 a.)

No. 1102.

CAMEO. A grazing horſe. Sardonyx of three layers. Width, 15/16ths; height, $\frac{3}{4}$ in. (629 a.)

No. 1103.

A DOG lying down—ſeen from above. Executed in very high relief in a fine ſardonyx of three layers. Width, $\frac{5}{8}$ in.; height, 7/16ths. (630 a.)

No. 1104.

DOG lying down ſeen from above. Cameo in fine red ſard on a ſtratum of white chalcidony. Width, $1\frac{1}{8}$ in.; height, $\frac{5}{8}$ in. (631 a.)

No. 1105.

SWAN STANDING. Pale onyx of two layers. Cameo. Height, $\frac{1}{2}$ in.; width, 5/16ths. (632 a.)

No. 1106.

TWO MICE drawing a biga, on which is a cock, holding the reins. Cameo—nicolo. Blanched by fire. Width, 7/16ths; height, 5/16ths. (633 a.)

No. 1107.

VICTORY, ſtanding on the globe, with a palm in one hand and a wreath in the other. Intaglio—onyx of brown and white ſtrata. Height, 13/16ths; width, $\frac{3}{4}$ in. (634 a.)

No. 1108.

VICTORY, with a wreath and a palm, ſtanding on the prow of a ſhip, at the extremity of which is the globe. On the ſhip is a band with the inſcription in Latin characters, "*Div. ivl. F.*" Intaglio—ſard. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in. (635 a.)

No. 1109.

ROMAN EMPEROR ON HORSEBACK; before him marches Victory, with a palm; he is followed by a Roman ſoldier, bearing a legendary ſtandard or eagle. Intaglio—ſtriped onyx. Width, 11/16ths; height, $\frac{1}{2}$ in. (636 a.)

No. 1110.

VICTORY, with the palm in her hand and her foot upon the globe, holding a circular ſhield over a ſmall female figure; on the other ſide an eagle. Intaglio—cornelian. Height, 9/16ths; width, 7/16ths. (637 a.)

No. 1111.

VICTORY, in the armour of Minerva, ſtanding on a globe, and holding an owl in her ſtretched-forth right hand. Intaglio—ſard. Height, $\frac{3}{8}$ in.; width, $\frac{1}{4}$ in. (638 a.)

No. 1112.

BONUS EVENTUS, with the ſcales and palm, ſtanding; his left arm ſupported on a pillar. Before him is a dog; there is alſo the circumſcription, L.D.VIRILI. (From Dr. Nott's Collection. Compare "*Impronte di Monumenti Gem*," Cent. 2, No. 38.) Intaglio—ſard. Height, 9/16ths; width, 7/16ths. (639 a.)

No. 1113.

A TRIQUETRA, formed by a Gorgon's head and three human legs—the head ornamented with three wheat-ears. This ſingular device is an emblem of Sicily. Intaglio—ſard. Height $\frac{1}{2}$ in.; width, 7/16ths. (640 a.)

No. 1114.

PROMETHEUS CHAINED; before him the vulture. Intaglio—yellow ſard. A circular gem. Diam. $\frac{1}{2}$ in. (641 a.)

No. 1115.

EPIMETHEUS, ſitting, opening the box of Pandora. Intaglio—yellow antique paſte. Height, ½ in.; width, ⅜ in. (642 a.)

No. 1116.

HEAD OF THE YOUNG HERCULES. Intaglio—cornelian. Reſtored in gold. Height, 7/16ths; width, ⅜ in. (643 a.)

No. 1117.

HEAD OF THE YOUNG HERCULES. Fragment. (From Dr. Nott's Collection. See "*Impronte di Monumenti Gem*," Cent. 1, No. 67.) Intaglio. Height, 9/16ths; width, ⅜ in. (644 a.)

No. 1118.

NUDE FEMALE FIGURE ſtanding in front of a cippus or fountain column, on which ſhe leans with her right hand; with her left ſhe is bathing her right foot, which reſts upon a rock. The lower portion of this compoſition is wanting. The margin of the ſtone ſurrounded with a raiſed border. White onyx of two ſtrata. Cameo. Height, 1 in.; width, ⅝ in. (645 a.)

No. 1119.

CAMEO. Byzantine Greek work, of uncertain period. The Angelic Salutation, with the uſual inſcription in Greek characters. Splendid onyx of three ſtrata. Height, 1-5/16ths; width, 1 in. (646 a.)

No. 1120.

INTAGLIO. Venus Anadyomene, borne by two dolphins; there is the inſcription, NICOMC. A beautiful gem, of the *cinque-cento* period. Golden ſard. Height, 1 in.; width, ¾ in. (647 a.)

No. 1121.

THALIA, ſeated on a rock, with a comic maſk. Modern work. Intaglio—ſplendid onyx of three ſtrata. Height, ¾ in.; width, ½ in. (648 a.)

No. 1122.

ONE OF THE NYMPHS OF NYSA, carrying the infant Bacchus. Modern work on an antique ſtone. Intaglio on a ſplendid onyx of three ſtrata. Height, 15/16ths; width, 11/16ths. (649 a.)

No. 1123.

THE DRUNKEN SILENUS, bending forwards, and leaning on the youthful Bacchus. Modern work. Intaglio. Striped ſardonyx. Height, 13/16ths; width, ¾ in. (650 a.)

No. 1124.

THE YOUNG HERCULES STRANGLING THE SERPENTS. He is ſeated on a pedeſtal, in front of which is a large bowl garlanded with ivy. Intaglio—ſard. Height, 7/16ths; width, ⅜ in. (651 a.)

No. 1125.

HERCULES, clad in his lion's ſkin, with the club on his ſhoulders, pacing about in a ſtate of drunkenneſs. The ſtone is ſurrounded with a ſtriated or granulated border, and has probably been ſawn from a ſcarabeus. Intaglio—cornelian. Height, 9/16ths; width, $\frac{3}{8}$ in. (652 a.)

No. 1126.

HERCULES SHOOTING THE STYMPHALIAN BIRDS. The ſtone is ſurrounded with a ſtriated border. Intaglio—golden ſard. Width, 11/16ths; height, $\frac{5}{8}$ in. (653 a.)

No. 1127.

HERCULES, clad in the nebris, holding the club in his left hand, and the Herculean ſcyphus in his right; inſcribed with the name of the artiſt, ΑΔΜΨΝ. Intaglio—cornelian. Height, $\frac{7}{8}$ in.; width, 9/16ths. (654 a.)

No. 1128.

THANATOS, repreſented as old and bearded, and with great wings, ſtanding behind the ſinking Hercules. Intaglio—ſtriped onyx. Height, 1 in.; width, $\frac{5}{8}$ in. (655 a.)

No. 1129.

BELLEROPHON RIDING PEGASUS, in combat with the Chimera, at whom the dog Mera is barking. Intaglio—cornelian. Height, $\frac{3}{4}$ in.; width, 9/16ths. (656 a.)

No. 1130.

BELLEROPHON RIDING PEGASUS, in combat with the Chimera. The edge is granulated. Intaglio—ſtriped onyx. Height, 11/16ths ; width, ½ in. (657 a.)

No. 1131.

THE CHIMERA. Intaglio—chalcidony. Width, ⅝ in. ; height, 9/16ths. (658 a.)

No. 1132.

CADMUS AT THE DRAGON-GUARDED SPRING. Intaglio—brown ſard. Width, ½ in. ; height, ⅜ in. (659 a.)

No. 1133.

A SITTING SPHYNX, with a double body—ſeen from the front. Intaglio—cornelian. Width, ½ in. ; height, ⅜ in. (660 a.)

No. 1134.

WINGED FEMALE SPHYNX, the upper part of her body and arms of human form, ſeated on the ground before a jewel caſket, from which ſhe has taken a ſtring of pearls; on the other ſide is a vaſe. Intaglio—cornelian. Height, ½ in. ; width, ⅜ in. (661 a.)

No. 1135.

ETEOCLES AND POLYNICES, the ſons of Œdipus, armed with ſwords and ſhields, expiring on the ground. Intaglio—blue antique paſte. Width, 7/16ths ; height, 5/16ths. (662 a.)

No. 1136.

JASON, ſtanding before a column, round which is coiled the Colchian dragon, and on the top of which ſits the magic bird Tyn, which Jaſon had received from Medea; at the foot of the pillar is the ram of Phryxus. Intaglio—ſard Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (663 a.)

No. 1137.

ORPHEUS, ſeated on a rock, playing the lyre. Intaglio on garnet. Height, 7/16ths; width, $\frac{3}{8}$ in. (664 a.)

No. 1138.

THESEUS, his right arm reſting on a rock, contemplating a ſword which he holds in his left hand; near him a club. (See "*Impronte di Monumenti Gem*," Cent. 1, No. 69.) Intaglio—cornelian. Height, $\frac{3}{4}$ in.; width, $\frac{1}{2}$ in. (665 a.)

No. 1139.

LYCURGUS, King of the Edonians, hewing down with his axe the vine of Dionyſus. Ancient Greek work, with a ſtriated border. Intaglio—brown and white-banded ſardonyx. Height, 13/16ths; width, 7/16ths. (666 a.)

No. 1140.

PELEUS, inclined backwards, wringing out his wet hair over a baſin; with the inſcription, ΠΕΛΕ. Early Greek work, with a ſtriated border. Intaglio—ſtriped onyx. Height, 11/16ths; width, $\frac{1}{2}$ in. (667 a.)

No. 1141.

ARGOS, ſtanding in an inclined poſture, with one foot on the ſtem of his ſhip. With a ſtriated border. Intaglio—cornelian. Height, $\frac{7}{8}$ in.; width, $\frac{1}{4}$ in. (668 a.)

No. 1142.

THE CITY OF TROY, with Achilles dragging the corpſe of Hector round the town. Intaglio—amethyſt. Width, 11/16ths; height, $\frac{1}{2}$ in. (669 a.)

No. 1143.

THETIS PLUNGING THE YOUNG ACHILLES, whom ſhe is holding by the heel, into the waters of Styx. Intaglio on garnet. Height, 9/16ths; width, 7/16ths. (670 a.)

No. 1144.

ULYSSES AND DIOMEDES FLEEING, after having ſtolen the Palladium. Beneath is the ſignature of the artiſt, ΣΩΣΟΚΛΕ. An exquiſite intaglio on hyacinth-coloured ſard. Poſſibly a modern Italian work. (671 a.)

No. 1145.

PRIAM AT THE FEET OF ACHILLES, of whom he is ſupplicating the corpſe of Hector, whilſt Briſeis compaſſionately raiſes him up. Near the group is a column. Intaglio—cornelian. Width, 1 in.; height, $\frac{3}{4}$ in. (672 a.)

No. 1146.

ACHILLES KNEELING ON THE GROUND, extracting the arrow from his heel. Intaglio. (673 a.)

No. 1147.

HECTOR SPRINGING ABOARD THE GREEK SHIPS. (From Dr. Nott's Collection. See "*Impronte di Monumenti Gem*," Cent. 1, No. 82.) Intaglio—cornelian. Height, 7/16ths; width, $\frac{3}{8}$ in. (674 a.)

No. 1148.

HELMETED HEAD OF AJAX, with the ſignature of the artiſt, APIΣTOM. A ſplendid Greek intaglio on jacynth. Height, 9/16ths; width, $\frac{1}{2}$ in. (675 a.)

No. 1149.

DIOMEDES KNEELING ON THE CORPSE OF THE SLAIN DOLON, whoſe ſevered head he holds in his hand. Surrounded by a ſtriated border. Striped onyx. Intaglio. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (676 a.)

No. 1150.

DIOMEDES, carrying the Palladium in one hand, and in the other the torch which lights him in his nocturnal expedition. Intaglio—ſard. Height, 7/16ths; width, $\frac{1}{2}$ in. (677 a.)

No. 1151.

A BEARDED WARRIOR, probably Odyſſeus, with the head of Meduſa on his breaſt-plate, kneeling on the ground, holding his ſhield before him. Intaglio—cornelian. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in. (678 a.)

No. 1152.

BUST OF ODYSSEUS, covered with the *pileus*—with the ſignature of the artiſt, ΚΡΩΜΟΥ. Splendid dark brown ſard. Intaglio. Height, $\frac{5}{8}$ in; width, 9/16ths. (679 a.)

No. 1153.

SCYLLA DRAGGING A COMPANION OF ODYSSEUS DOWN INTO THE WAVES; above her head ſhe ſwings a rudder, in order to annihilate her victim. A magnificent intaglio; the lower part reſtored in gold. (From Dr. Nott's Collection. See "*Impronte di Monumenti Gem*," Cent. 1, No. 93.) Intaglio—cornelian. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in. (680 a.)

No. 1154.

HEAD OF LAOCOON. Intaglio in red jaſper. Height, $\frac{5}{8}$ in.; width, 9/16ths. (681 a.)

No. 1155.

OTHRYADES, who has ſunk upon the ground, writing the news of victory on his ſhield with his own blood. Intaglio—pale yellow ſard. Diam., 9/16ths. (682 a.)

No. 1156.

OTHRYADES, ſtanding and writing the meſſage of victory on his ſhield. A beautiful early Greek gem, with a ſtriated border. (From Dr. Nott's Collection. See "*Impronte di Monumenti Gem*," Cent. 1, No. 99.) Intaglio—ſtriped onyx. Height, 9/16ths; width, $\frac{3}{8}$ in. (683 a.)

No. 1157.

HALF FIGURE OF SOCRATES, in an attitude of declamation. Greek work, within a ſtriated border. Intaglio—ſard. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in. (684 a.)

No. 1158.

FAUSTULUS, before the ſhe-wolf, who lies under the *ficus ruminalis;* oppoſite him, ſits the Goddeſs Roma. (From Dr. Nott's Collection. See "*Impronte di Monumenti Gem,*" Cent. 1, No. 65.) Intaglio—ſard. Width, 7/16ths; height, 7/16ths. (685 a.)

No. 1159.

HEAD OF LIVIA. Intaglio—hyacinth-coloured ſard. Height, 7/16ths; width, 5/16ths. (686 a.)

No. 1160.

HEAD OF ANTONIA. Intaglio—ſard. Height, $\frac{5}{8}$ in.; width, 7/16ths. (687 a.)

No. 1161.

HEAD OF OCTAVIA. Intaglio—yellowiſh ſard Height, $\frac{5}{8}$ in.; width, $\frac{3}{8}$ in. (688 a.)

No. 1162.

HEAD OF MATIDIA. A ſuperb Roman intaglio, in a fine hyacinth-coloured ſard. (From Dr. Nott's Collection. See *Impronte di Monumenti Gem,*" Cent. 2 No. 80.) 689 a.

No. 1163.

BUST OF COMMODUS. Reſtored in gold. Intaglio —cornelian. Height, $\frac{3}{4}$ in.; width, $\frac{1}{2}$ in. (690 a.)

No. 1164.

MALE PORTRAIT HEAD. Intaglio—ſard. Diam., 9/16ths. (691 a.)

No. 1165.

MALE PORTRAIT BUST. Intaglio—ſard. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in. (692 a.)

No. 1166.

FULL-FACED FEMALE BUST. Intaglio—cornelian. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in. (693 a.)

No. 1167.

INTAGLIO. The "*paſtor bonus*"—a herdſman, with a crook in his hand, carrying a lamb on his ſhoulders; at his feet is a dog looking up. A remarkable gem of the early Chriſtian period. Red jasper. Height, 9/16ths; width, 7/16ths. (694 a.)

No. 1168.

THE "*PASTOR BONUS*," with the lamb on his ſhoulders; at his feet two panthers looking upwards. There is the inſcription, E. SIVKEV. Early Chriſtian. Intaglio on cornelian. Height, 7/16ths; width, 7/16ths. (695 a.)

No. 1169.

NECROMANCER, with a corn-ear in his hand, ſtanding before a form which he has conjured up, and of which only the upper part riſes above the ground. Intaglio—ſard. Height $\frac{1}{2}$ in.; width, 7/16ths. (696 a.)

No. 1170.

HEAD OF A VESTAL—probably of Italian *cinque-cento* workmanſhip. Intaglio on ſard. Height, $\frac{5}{8}$ in.; width, 7/16ths. (697 a.)

No. 1171.

INTAGLIO. Two Ephebes on their knees in a wreſtling combat, before a bearded herme. Intaglio—ſard. Width, 7/16ths; height, $\frac{3}{8}$ in. (698 a.)

No. 1172.

AN OLD MAN ſitting before a herme, and looking on at a wreſtling combat betwixt two boys; behind him ſtands Victory with a palm. Intaglio—cornelian. Height, 5/16ths; width, $\frac{3}{8}$ in. (699 a.)

No. 1173.

INTAGLIO. An Ephebe with a palm, ſtanding by a pillar, on the ſummit of which he is holding a diſcus; in front of the pillar ſtands a ſacrificial table, against which are placed two palms. Cornelian. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (700 a.)

No. 1174.

A DISCOBOLUS LIFTING THE HEAVY DISCUS. Intaglio—onyx of three ſtrata. Height, $\frac{1}{2}$ in.; width, 7/16ths. (701 a.)

No. 1175.

A DISCOBOLUS, with a palm in one hand, holding the diſcus upon a pillar, with the other: on the ground near him is a vaſe, with a palm in it; there are alſo the letters, "L. R. A." Sard. Intaglio. Height, $\frac{1}{2}$ in.; width, 9/16ths. (702 a.)

No. 1176.

CAMEO. A bacchante—her left knee reſting on a ſtone, and her body thrown back, raiſing an *œnochoe* over her head with one hand, and with the other holding a bunch of grapes. Modern work. Onyx of two ſtrata. Height, 1-1/16th; width, $\frac{3}{4}$ in. (703 a.)

No. 1177.

PERSEUS, advancing, holding the *herpe* in his right hand, and the head of Meduſa in his left. Cameo, by Piſtrucci. (Signed.) Cornelian—onyx of ſeveral ſtrata. Height, $1\frac{1}{8}$ in.; width, $\frac{3}{4}$ in. (704 a.)

No. 1178.

HEAD OF MEDUSA. Antique cameo paſte of three ſtrata. Height, $\frac{3}{4}$ in.; widths. 11/16ths. (705 a.)

No. 1179.

CAMEO. A female figure pouring water from a vaſe. A fragment. Antique glaſs paſte of two ſtrata. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. (706 a.)

No. 1180.

FOUR HORSES ſtanding as if yoked to a car—probably a fragment of a larger compoſition. Early Greek or Etruſcan. Intaglio—chalcidony. Height, $\frac{1}{2}$ in.; width, $\frac{1}{2}$ in. (707 a.)

No. 1181.

A CHARIOTEER driving ten horſes abreaſt through an open gate. Intaglio—red jaſper. Width, $\frac{5}{8}$ in.; height, $\frac{1}{2}$ in. (708 a.)

No. 1182.

A NAKED WARRIOR, leaning on his lance. Early Greek or Etruſcan work. Intaglio ſtriped ſard. Height, 9/16ths; width, 7/16ths. (709 a.)

No. 1183.

A BARBARIAN? WARRIOR on horſeback, armed with a ſhield. The horſe is apparently wounded with a lance, and is ſinking under the weight of his rider. Intaglio—cornelian. Width, $\frac{5}{8}$ in.; height, 9/16ths. (710 a.)

No. 1184.

A BEARDED HEAD, with a helmet formed like a ram's horn. A very deeply cut gem of fine early Greek work. (From Dr. Nott's Collection. See "*Impronte di Monumenti Gem*," Cent. 3, No. 87.) Intaglio—ſard. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (711 a.)

No. 1185.

SHIP OR GALLEY, with the prow in the form of a cock; above it a butterfly. Intaglio—blue antique paſte. Width, 7/16ths; height, 5/16ths. (712 a.)

No. 1186.

PHILOSOPHER ſtanding before a pillar or cippus, on the ſummit of which are three balls; he is reading from a roll which he holds in his hands. Intaglio—ſtriped ſard. Height, $\frac{7}{8}$ in.; width, 9/16ths. (713 a.)

No. 1187.

PHILOSOPHER ſeated before a bearded herme, reading from a ſcroll. Intaglio—ſard. Height, 7/16ths; width, 5/16ths. (714 a.)

No. 1188.

PHILOSOPHER ſeated in a chair, reading from a ſcroll; before him ſtands a ſkeleton, brandiſhing a dagger. A lyre reſts againſt the chair. Intaglio—ſtriped ſard. Height, $\frac{3}{8}$ in.; width, $\frac{1}{4}$ in. (715 a.)

No. 1189.

PHILOSOPHER ſeated—before him ſtands a human ſkeleton, which he graſps by the arm. Intaglio—ſtriped ſard. Height, 9/16ths; width, 7/16ths. (716 a.)

No. 1190.

A PHILOSOPHER ſeated, reading from a ſcroll; before him ſtands a ſkeleton, by its ſide a butterfly hovering

over a rock. Intaglio—ſard. Width, ½ in.; height, 5/16ths. (717 a.)

No. 1191.

A BEARDED ARTIST, ſeated on the ground, and working at a vaſe, which ſtands before him. Intaglio—onyx of two ſtrata. Width, ½ in.; height, ⅜ in. (718 a.)

No. 1192.

AN ARTIST SEATED, with a hammer in his hand, working at an amphora; before him a *facellum*. Surrounded by a ſtriated border. Intaglio—cornelian. Width, 9/16ths; height, 7/16ths. (719 a.)

No. 1193.

INTAGLIO. Violet antique glaſs paſte. Engraved on the wheel like a gem, and apparently left unfiniſhed. Two comic bald-headed maſks, and a female maſk; a few ſtrokes and a blank ſpace indicate that a fourth maſk was commenced but not finiſhed by the artiſt. Between the maſks is the inſcription, "EL NA." Height, 13/16ths; width, ½ in. (720 a.)

No. 1194.

A TREE, from which four maſks are ſuſpended; at the foot of it reſts a pedum, on the other ſide a ſyrinx. Intaglio—green antique paſte. Height, 11/16ths; width, 9/16ths. (721 a.)

No. 1195.

CAMEO. Regardant buſts of Auguſtus and Livia, in very high relief, in beautiful blue chalcidony or ſapphirine.

One of the moſt important works of Piſtrucci. Width, 3 in.; height, $2\frac{1}{4}$ in. (722 a.)

No. 1196.

A FULL-FACED GORGON MASK. Intaglio—violet antique paſte. Height, 9/16ths; width, $\frac{3}{8}$ in. (723 a.)

No. 1197.

A FEMALE TRAGIC MASK. Intaglio—lapis lazuli. Height, 7/16ths; width, 5/16ths. (724 a.)

No. 1198.

INTAGLIO, in its original maſſive antique gold ſetting as a ring. A maſk with a pedum before it. Nicolo. Height, 5/16ths; width, $\frac{1}{4}$ in. (725 a.)

No. 1199.

CRYLLUS, or combination of three maſks, ſurrounded by a ſtar, a lituus, a half moon, a globe or ball, and a thyrſus. Intaglio—red jaſper. Height, $\frac{1}{2}$ in.; width, $\frac{1}{2}$ in. (726 a.)

No. 1200.

A COMIC BALD-HEADED MASK; a flute and a ſyrinx. Intaglio—red jaſper. Height, $\frac{5}{8}$ in.; width, 7/16ths. (727 a.)

No. 1201.

COMIC BALD-HEADED MASK. Intaglio—ſard. Diam., 7/16ths. (728 a.)

No. 1202.

A GROTESQUE MASK; the crown of the head creſted with a cock's comb. Intaglio—black jaſper. Height, 7/16ths; width, $\frac{3}{8}$ in. (729 a.)

No. 1203.

COMIC BEARDED MASK, with a pedum and the initials "L. N." Intaglio—ſard. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (730 a.)

No. 1204.

COMIC BEARDED MASK, with a gaping ſhell-ſhaped mouth. Intaglio—ſard. Height, 7/16ths; width, 5/16ths. (731 a.)

No. 1205.

FRAGMENT. A comic maſk. Intaglio—nicolo. (732 a.)

No. 1206.

A TRAGIC MASK, with the inſcription, ΔΙΟΔΩΡΟC. A ſplendid gem on a fine dark brown ſard. Intaglio. Diam, 9/16ths. (733 a.)

No. 1207.

COMIC FULL-FACED MASK, behind which appears a female tragic maſk. Intaglio—ſard. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (734 a.)

No. 1208.

CRYLLUS, or combination of a female buſt with a bearded male comic maſk. Intaglio—ſard. Height, 9/16ths; width, $\frac{1}{2}$ in. (735 a.)

No. 1209.

A FEMALE DRAPED FIGURE, ſeated before a bearded maſk, which is placed on a column or cippus; inſcribed with the artiſt's name ΜΥΚΩΝΟC. A moſt beautiful intaglio, on a ſplendid dark ruby-coloured ſard. Diam., ½ in. (736 a.)

No. 1210.

COMIC ACTOR, with a pedum. Intaglio—ſard. Height, 7/16ths; width, 5/16ths. (737 a.)

No. 1211.

TWO ACTORS ſtanding oppoſite each other; between them on the ground is a child. Probably a ſcene from a play. Intaglio—ſard. Height, ½ in.; width, 7/16ths. (738 a.)

No. 1212.

AN ACTOR, leaning on a pedum; on each ſide in the field of the gem is a ſtar. Intaglio—nicolo. Height, ⅝ in.; width, ½ in. (739 a.)

No. 1213.

AN ACTOR, wearing a comic maſk, with the pedum in his hand, ſtanding by a pillar, on which is a comic maſk. (From Dr. Nott's Collection.) Intaglio—fine ſard. Height, 11/16ths; width, ½ in. (740 a.)

No. 1214.

VASE, out of which a tree is growing, and on the brim of which two doves are perched. Intaglio—Oriental onyx of three layers. Height, ⅝ in.; width, ½ in. (741 a.)

No. 1215.

A COMBINATION OF EMBLEMS. In the centre of the field of the gem is a ſignet-ring, within which is a ſtanding figure of Victory. Above the ring is a cornucopia, formed by a bearded human head and a ram's head, on which ſits a bird; alſo a corn-ear and a ſerpent. At the ſides of the ring are a dolphin with a trident, a half moon, a *caduceus*, a thunderbolt, and a patera with ſacrificial cakes?. Underneath the ring is the inſcription, "M. VARRI. Q.F.;" underneath are a thyrſus and a club. Intaglio—cornelian. Height, $\frac{5}{8}$ in.; width, 9/16ths. (742 a.)

No. 1216.

BEARDED OLD MAN, perhaps Silenus, placing the lyre before an *ædicula*, which ſtands on a rock, and before which an altar is burning; behind the old man is a faun playing the double flute. Intaglio—ſard. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (743 a.)

No. 1217.

FIGURE ſeated at a four-legged table, on which are (apparently) pieces of money. On the table ſtands a box or cabinet, with two opened doors. Intaglio—cornelian. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (744 a.)

No. 1218.

A NUDE FEMALE FIGURE, holding a ring, and pointing with her hand to a butterfly hovering over a ſnail which crawls on a low altar. Intaglio—green antique paſte. Height, 9/16ths; width, 7/16ths. (745 a.)

No. 1219.

STANDING NUDE MALE FIGURE, holding a thyrſus in one hand, and drawing a mantle over his ſhoulders with the other. Intaglio—cornelian. Height, $\frac{3}{8}$ in.; width, $\frac{1}{2}$ in. (746 a.)

No. 1220.

STANDING MALE FIGURE, probably Adonis, holding both his arms over his head; beſide him, Cupid ſtanding on a pillar, holding up a mirror to him. Intaglio—nicolo. Height, 9/16ths; width, 7/16ths. (747 a.)

No. 1221.

CRYLLUS—compoſition of two male buſts, each crowned with the modius; the fore part of a lion, its head ſurrounded by rays; and a horned maſk of Pan. A ſtriated border round the edge. Sard. Height, $\frac{1}{2}$ in.; width, 7/16ths. (748 a.)

No. 1222.

TWO VICTORIES, flanking a mountain, and holding a wreath over its ſummit. Underneath is the inſcription, "POMIMOY." Red jaſper. Intaglio. Width, 7/16ths; height, $\frac{3}{8}$ in. (749 a.)

No. 1223.

A LION, WALKING. Intaglio on brown ſard. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (750 a.)

No. 1224.

A LION. Onyx of three layers. Intaglio. Width, $\frac{1}{2}$ in.; height, 7/16ths. (751 a.)

No. 1225.

A CROUCHING LION. Intaglio on amethyſt, in its original antique gold ring ſetting. Width, $\frac{5}{8}$ in.; height, $\frac{3}{8}$ in. (752 a.)

No. 1226.

A LION in the act of ſpringing. Intaglio—ſard. Width, $\frac{1}{2}$ in.; height, 7/16ths. (753 a.)

No. 1227.

LION, ſeen foreſhortened, ſtanding on the carcaſe of a bull. Intaglio—ruby antique paſte. Height, 9/16ths; width, 7/16ths. (754 a.)

No. 1228.

RAMPANT LION, rearing itſelf up againſt a trophy of arms. Intaglio—nicolo. Height, $\frac{5}{8}$ in.; width, $\frac{1}{2}$ in. (755 a.)

No. 1229.

FEMALE PANTHER, her head turned backwards. Intaglio—jacynth. Width, 5/16ths; height, $\frac{3}{8}$ in. (756 a.)

No. 1230.

AN ELEPHANT. Intaglio—red jaſper. Height, $\frac{3}{8}$ in.; width, 7/16ths. (757 a.)

No. 1231.

A WOLF, STANDING AT BAY. Intaglio—ſard. Height, 5/16ths; width, $\frac{3}{8}$ in. (758 a.)

No. 1232.

COUCHANT OR SLEEPING WOLF, with the initials, "F. C. T." Intaglio—ſard. Height, $\frac{1}{2}$ in.; width, 9/16ths. (759 a.)

No. 1233.

BOAR, STANDING. Intaglio—violet antique paſte. Height, $\frac{3}{8}$ in.; width, $\frac{1}{2}$ in. (760 a.)

No. 1234.

A BOAR IN ITS LAIR. Intaglio—ſard. Height, 5/16ths; width, $\frac{3}{8}$ in. (761 a.)

No. 1235.

STANDING SOW. Early Greek? work. Intaglio—brown ſard. Height, 7/16ths; width. 9/16ths. (762 a.)

No. 1236.

CERYLLUS, or compoſition of a bull's, a goat's, a ram's, and a ſtag's head; near the bull's head is a wheat-ear. Intaglio—ſard. Height, 7/16ths; width, 9/16ths. (763 a.)

No. 1237.

RAM'S HEAD. A deeply-cut gem, treated in a very grand ſtyle. (See *Impronte di Monumenti Gem*," Cent 2,

No. 96.) Intaglio on ſard. Height, $\frac{1}{2}$ in.; width, $\frac{5}{8}$ in. (764 a.)

No. 1238.

A BULL, STANDING. Intaglio—cornelian onyx of two layers. Height, $\frac{3}{8}$ in.; width, $\frac{1}{2}$ in. (765 a.)

No. 1239.

A COW, WALKING. Intaglio—onyx of three layers. Height, $\frac{3}{8}$ in.; width, $\frac{5}{8}$ in. (766 a.)

No. 1240.

A BULL tearing up the ground in front of a rock, on which is placed a ſhrine, or ædicula; in the background a tree. Intaglio—cornelian. Diam., $\frac{3}{4}$ in. (767 a.)

No. 1241.

COW, WITH A SUCKING CALF; within a ſtriated border. Intaglio—ſtriped onyx. Height, $\frac{3}{8}$ in.; width, $\frac{1}{2}$ in. (768 a.)

No. 1242.

PORTRAIT OF CHRISTINA, Queen of Sweden. Contemporary ſeventeenth century work. Cameo—garnet. Height, 11/16ths; width, $\frac{1}{2}$ in. (769 a.)

No. 1243.

PORTRAIT OF A MAN WITH A LARGE BEARD, and wearing a furred robe and a flat cap—ſaid to be

Pietro Aretino. A beautiful Italian *cinque-cento* cameo. Onyx of two layers. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. (770 a.)

No. 1244.

A FEMALE PORTRAIT HEAD—probably a Roman empreſs. An Italian *cinque-cento* cameo, in imitation of the antique. Onyx of three ſtrata. Height, $\frac{7}{8}$ in.; width, $\frac{5}{8}$ in. (771 a.)

No. 1245.

AN IDEALIZED FEMALE HEAD. Eighteenth century work?. Cameo in Oriental onyx of two layers. Height, $\frac{3}{4}$ in.; width, $\frac{5}{8}$ in. (771 b.)

No. 1246.

AN IDEALIZED FEMALE HEAD, crowned with an oak wreath. Cameo in onyx of four ſtrata. Height, $\frac{7}{8}$ in.; width, $\frac{3}{4}$ in. (772 a.)

No. 1247.

HEAD OF APOLLO. Cameo of recent? work. Chalcidony. Height $1\frac{3}{4}$ in.; width, $1\frac{1}{4}$ in. (773 a.)

No. 1248.

A COW, WITH A SUCKING CALF. Intaglio—ſard. Width, 11/16ths; height, $\frac{3}{8}$ in. (774 a.)

No. 1249.

A WOLF-DOG, ſtanding in an animated attitude. Intaglio —nicolo. Height, $\frac{3}{8}$ in.; width $\frac{5}{8}$ in. (775 a.)

No. 1250.

A GREYHOUND SEIZING A HARE. Intaglio—ſard. Width, $\frac{5}{8}$ in.; height, $\frac{1}{2}$ in. (776 a.)

No. 1251.

A HARE PURSUED BY A DOG, whilſt an eagle perched on a rock is alſo about to pounce on it. Intaglio—ſard. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (777 a.)

No. 1252.

A SQUIRREL. Intaglio—ſard. Diam., $\frac{1}{4}$ in. (778 a.)

No. 1253.

AN EAGLE'S HEAD. Intaglio—onyx of three ſtrata. Width, $\frac{1}{4}$ in.; height, 3/16ths. (779 a.)

No. 1254.

PARROT HOLDING A BASKET IN ITS BEAK. Intaglio—ſard. Width, $\frac{1}{2}$ in.; height, 7/16ths. (780 a.)

No. 1255.

PARROT ON A BRANCH OF LAUREL. Intaglio—onyx of three ſtrata. Width, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (781 a.)

No. 1256.

TWO PARROTS YOKED TO A CAR, which is driven by a ſmaller bird. Nicolo. Intaglio. Height, $\frac{3}{8}$ in.; width, 7/16ths. (782 a.)

No. 1257.

A RAVEN PECKING AT A WHEAT-EAR; in the background is a column, and above, in the field of the gem, a *caduceus*. Intaglio—ſard. Width, $\frac{3}{8}$ in.; height, $\frac{1}{4}$ in. (783 a.)

No. 1258.

COCK FIGHTING WITH A SERPENT. Intaglio—greeniſh grey antique glaſs paſte. Height, $\frac{1}{2}$ in.; width, $\frac{3}{8}$ in. (784 a.)

No. 1259.

A COCK, with outſtretched wings, purſuing a lizard. Intaglio—ſard. Height, 5/16ths; width, $\frac{3}{8}$ in. (785 a.)

No. 1260.

A COCK, ſtanding in front of a mirror, is about to fight with his reflected image. Intaglio—red jaſper. Width, $\frac{5}{8}$ in.; height, $\frac{1}{2}$ in. (786 a.)

No. 1261.

COCK, holding a palm branch. Intaglio—ſard. Height, $\frac{3}{8}$ in.; width, $\frac{1}{4}$ in. (787 a.)

No. 1262.

A FROG. Very deeply engraved. Intaglio—on red jaſper. Height, 7/16ths; width, $\frac{3}{8}$ in. (788 a.)

No. 1263.

TWO GRASSHOPPERS FIGHTING—one armed with a ſword and ſhield, the other with the net and trident of a *retiarius*. Intaglio—ſard. Diam., $\frac{5}{8}$ in. (789 a.)

No. 1264.

LOCUST on an acanthus leaf. Intaglio—ſard. Diam., $\frac{3}{8}$ in. (790 a.)

No. 1265.

LOCUST holding a fiſhing-rod, from which a line, with a fiſh attached, is ſuſpended. Acroſs its ſhoulders is a pole or yoke, at one end of which hangs a hare, and at the other a bird. Intaglio on plaſma. Height, 7/16ths; width, $\frac{3}{8}$ in. (791 a.)

No. 1266.

CRYLLUS—a ram's head, the under part formed by a bearded man's face. Intaglio—ſard. Diam., $\frac{1}{2}$ in. (792 a.)

No. 1267.

CHIMERA, OR FANTASTIC BIRD-LIKE ANIMAL. The neck and head are thoſe of a horſe; the body is formed by a male and female maſk. It is ſtanding on a dolphin, and on the left, in the field of the gem, is a thyrſus. Intaglio—red jaſper. Height, 9/16ths; width, 7/16ths. (793 a.)

No. 1268.

FANTASTICAL BIRD-LIKE ANIMAL, the upper portion of its body formed by a dolphin's tail, the lower part by a bearded man's face and a ram's head; behind is a cornucopia with flowers and fruit. Intaglio—ſard. Height, ½ in.; width, ⅜ in. (794 a.)

No. 1269.

FANTASTICAL BIRD, with the head of a horſe, the body formed by a bearded man's head, and a ram's head with a bunch of grapes in its mouth; it carries a trophy. Intaglio—ſard. Height, ½ in.; width, ⅜ in. (795 a.)

No. 1270.

FANTASTICAL BIRD, bearing on its ſhoulders a cornucopia, from which iſſue a Capricorn and a bee; in one of its feet or paws it holds two wheat-ears. Intaglio—ſard. Width, 9/16ths.; height, ⅜ in. (796 a.)

No. 1271.

GROTESQUE MONSTER OR SEA-HORSE, its tail formed by a ſerpent, its body by a ram's head, with a human maſk on its breaſt; beneath is a dolphin with two human faces. Intaglio—ſard. Width, ½ in.; height, 7/16ths. (797 a.)

No 1272.

NAUTILUS OR SNAIL SHELL, from which an elephant is iſſuing; in the field are the initials, "C.F." Intaglio—ſard. Width, 7/16ths; height, 5/16ths. (798 a.)

No. 1273.

PIGMY FIGHTING WITH A CRANE. Intaglio—ſard. Height, 7/16ths; width, ½ in. (799 a.)

No. 1274.

CAMEO, with a Greek inſcription—

ΟΥΦΙΛΩ
ΜΗ ΠΛΑΝΩ
ΝΟΩ ΔΕ ΕΥ
ΚΑΙ ΓΕΛΩ

("I love not
leſt I go aſtray;
but I obſerve well,
and I laugh.")

Onyx. Length, ½ in.; height, ⅜ in. (800 a.)

No. 1275.

INSCRIBED CAMEO—

ΕΥΤΥΧΙ ("Good luck to you!")

Nicolo. Length, ½ in.; height, ¼ in. (801 a.)

No. 1276.

INTAGLIO, with the inſcription—

ΧΕΡΕΤΙ ("Be greeted.")

Chalcidony. Length, ½ in.; height, ⅜ in. (802 a.)

No. 1277.

CAMEO. Claſped hands, with the inſcription—

ΟΜΟΝΟΙΑ ("Concord!")

Onyx of two layers. Length, ⅜ in.; height, ¼ in. (803 a.)

No. 1278.

CAMEO. A female hand, wearing a bracelet round the wriſt, holding a human ear with the thumb and the firſt finger. In the field is the inſcription—

MNHMONEYE ("Remember.")

Onyx of two layers. Length, $\frac{1}{2}$ in.; height, $\frac{3}{8}$ in. (804 a.)

No. 1279.

CAMEO, with a Greek inſcription—

ΕΥΦΑΜΕΙ . ΤΩ . ΑΙΘΗΡ . . ΚΑΙ . ΓΑ . ΣΤΑΩ . ΠΟΝΤΟΣ . ΣΤΑΤΩ . ΔΑΗΡ

("Praiſed be heaven and earth," *&c.*)

Onyx of two layers. Length, $1\frac{3}{8}$ in.; height, $\frac{3}{4}$ in. (805 a.)

No. 1280.

CAMEO, with an inſcription—

VENI NOLO ("Come." "I will not.")

Sardonyx of two ſtrata. Length, $\frac{1}{4}$ in.; height, 3/16ths. (806 a.)

No. 1281.

INTAGLIO. Latin inſcription—

AMA ME AMABO TE

("Love me; I will love thee.")

Cornelian, with the ſurface artificially blanched by fire. Length, $\frac{3}{8}$ in.; height, $\frac{1}{4}$ in. (807 a.)

No. 1282.

CAMEO. Latin inſcription—

FABIANA VIVAS

("Be greeted Fabiana.")

Sardonyx of two ſtrata. Length, ½ in.; height, 3/16ths. (808 a.)

No. 1283.

CAMEO. Latin inſcription—

ANNYAPR
OCVLACS

("Annya Procula cum ſuis.")

Cornelian onyx. Length, ½ in.; height, 3/16ths. (809 a.)

No. 1284.

CAMEO. Latin inſcription—

SOROR ("Siſter.")

Cornelian onyx. Length, ⅜ in.; height, 3/16ths. (810 a.)

No. 1285.

FACET-CUT SARD, the ſurface blanched by fire, and cut into chequers. Set as a ring. (811 a.)

No. 1286.

CAMEO. Buſt of Alexander de Medicis, the head in plaſma, laid down on a background of gold; the drapery alſo chiſelled in gold. A beautiful contemporaneous work. Height, 1½ in.; width, 1 in. (812 a.)

No. 1287.

CYLINDER, in hæmatite. Aſſyrian or Perſian work. A continuous frieze of figures, ſtanding erect on a band or belt of a ſpecies of "*Guilloche*" ornamentation. Length, $\frac{3}{4}$ in.; diam., $\frac{1}{2}$ in. (813 a.)

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